JAZZED UP BLUES (and) ROOTS:

A musical exploration of space, genre, and hybridity

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Statement of Authentication

The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in full or in part, for a degree at this or any other institution.

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Abstract

Jazz, blues, folk and roots hybrids are an increasingly popular and prominent feature of popular music around the world. In this context, a small number of scholars have identified and described the emergence of a pastoral strain of hybridity in jazz which is characterised as evoking a more rural, spacious and relaxed sound in contrast to the more urbane and strident sounds of bebop derivations.

This research focusses on relationships between jazz, genre hybridity and the use and evocation of space, explored in the context of the musical characteristics of pastoral expression. The study is constructed as a practice-led research project and addresses the research questions through the development and production of a CD of new musical works and through a written component. Research outcomes are documented in the creative practice component, the CD *Chincogan*, and are examined and discussed in the accompanying exegesis.

The exegesis is constructed in two parts. The first outlines the research questions and musical and scholarly contexts, and the second provides an analysis of the recorded works. The seven pieces of music created for this project were composed, arranged, recorded and produced by me in collaboration with other musicians, and have been inspired by the hybrid and spatially infused works of a number of significant artists in the field. The study explores hybrid jazz, roots, blues and folk forms through the lens of the pastoral and interrogates the role of musical space in the mediation of hybridity. The research aims to contribute to greater understanding of the musical mechanisms which underpin these sounds.

Introduction

Jazz, blues, roots, and folk music hybrids have been an increasingly prominent feature of contemporary musical landscapes for the last several decades. The diverse and fluid nature of popular music genres and genre boundaries appears well documented in popular domains but has escaped much concerted scholarly attention until relatively recently (Brackett, 2016; Holt, 2007). Similarly the role of space in music, be it real or evoked, and the mechanisms by which the spatial may be said to be effected in music have been scrutinised from a variety of perspectives including compositional, theoretical and structural analyses through to more mechanically focussed enquiries, but until relatively recently have featured only peripherally in scholarly discourse concerning popular music (Clarke, 2013; Doyle, 2005; Kalra, 2009; Moylan, 2009). The emergence and subsequent popularity of comparatively relaxed, spatially infused jazz and roots music hybrids in the mid-1970s and early 1980s on both the ECM Records and Windham Hill Records labels prompted music writer Geoffrey Himes to propose the arrival of a new variant called 'pastoral jazz' (Himes, 1983). Citing the "patient rhythms, unfurling harmonies and meditative solos" which reflect a "rural bent", Himes suggests that this music is broadly evocative of "farms and forests rather than streets and skyscrapers" (Himes, 2001). This project derives its aesthetic and research positions from these discourses, and the music upon which they are based.

The Research Project

This research has been undertaken to contribute towards a greater understanding of jazz and roots genre hybridity, as mediated by the pastoral and musical evocations of space. Dictionary definitions of space tend to feature "continuous, unbounded, or unlimited extent in every direction", or "in two or three dimensions" (OED, 2017). For the purposes of this enquiry space is defined as the result of any musical or musically embodied mechanism or device, be it

compositional, rhythmic, harmonic or mechanical, which evokes, manipulates or otherwise contributes to perceptions of physical, temporal or sensory extent or expanse. Where place is discussed in this study, it is treated as an extension of space, and relates to more patently specific spatial evocations or allusions in the music. The project entails a creative practice component consisting of the creation of new musical works, and an accompanying exegesis, and aims to:

1. Explore, document and critique compositional, performance and recording processes and techniques, and,

2. To produce credibly robust artistic outcomes which align with, and are informed by, the aesthetic sensibilities of significant other work in the field.

3. To contextualise salient aspects of the creative work within relevant scholarly discourses.

The composition, arranging, practice, rehearsal and recording are positioned as part of the research methodology. This type of research activity is congruent with practice-led research, which Haseman and Mafe, citing Gray, posit is

> firstly research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly, that the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners. (Gray, 1996, p. 3, cited in Haseman & Mafe, 2009, p. 213).

The exegesis will engage with and explore the research questions from a critical and theoretical standpoint, discussing and illuminating aspects of the creative work, including processes, discovery and outcomes, before attempting a synthesis of the artistic and exegetic approaches to the research questions. Throughout my professional musical life I have logged many hours practising, performing, improvising, composing and arranging music falling within a spectrum of genres beginning at one end with acoustic blues, folk and roots styles, to rock, pop, soul, funk, and various hybrids of these, through to fusion and jazz styles. A vaguely introspective interest in harmonising some of my musical roots with more recent musical sensibilities formed

part of the inspiration behind the compositions for this project. Most of the works were conceived in response to a more recent pastoral and spatial musical curiosity on my part. The research, composition and recording processes were designed to examine, contextualise and reflect upon the perceived effect of various uses of musical space and genre tropes, and their relationship to jazz hybridity, as mediated by my own artistic and musical roots and biases, and allied notions of authenticity.

Research Questions

An evolving research interest has been an examination of aspects of the use of space in music, be it tangible, virtual or evoked, in not only 'pastoral' jazz, but also instrumental roots, blues and folk hybrids, and the extent to which the spatial in music may usefully be regarded as mediating stylistic expectations, outcomes and categorisation. This, combined with an enduring aesthetic and compositional curiosity about hybrid representations of these genres, extending most recently to spatially infused hybrids, has led me to construct the project around the following questions:

- How might different recording and performance techniques, compositional devices, and instrumental choices invoke or convey pastoral hybridity in jazz?
- In what ways is space employed and evoked in pastorally infused jazz, roots and instrumental music hybrids?
- How might such use of the spatial mediate creative and stylistic outcomes, authenticity and jazz hybridity?
- Might the intersection of musical space with genre and genre tropes in this context be usefully regarded as a site imbued with increased hybrid potential?

The research questions are explored through the composition, rehearsal, performance and recording of the creative project resulting in the CD *Chincogan*, and subsequently in this written account. Chapter One comprises a methodology section followed by a literature review or survey of the field. Methods are discussed before the literature review given that the practice-led research stance is at the centre of the project's design and implementation. The ensuing survey of the field will comprise a literature and listening review, parts of which, following

Haseman (2006) will be fashioned as an 'artistic audit' to facilitate a "more layered and rich analysis of the contexts of practice" within and around which this project has been conducted (Haseman, 2006, p. 105). The first chapter will also elaborate upon the research questions and identify and discuss possible gaps and conflicts in current thinking and knowledge in the field. Chapter Two will introduce a brief case study contrasting two pieces of music from two different artists which I feel illustrate critical aspects of the relationship between space, genre and pastoral hybridity, and which also highlight some of the contradictions inherent in cross-genre description and categorisation. Additionally, these two pieces are drawn from a larger body of work which has served as musical inspiration for artistic approaches taken in the creative practice component of the project. The second part of this chapter will be devoted to analysis of the individual pieces which comprise the creative component, the CD *Chincogan*, drawing out some of the threads from the case study, and situating discussion of the recorded works within broader scholarly contexts. The pieces will be analysed musically, and processes involved in the creation of the individual works will be discussed in the context of the research focus. Chapter Three will discuss findings and identify possible future directions for further research.

Chapter One

Methodology

The methodology for this project has been informed by a growing body of scholarly literature which advocates a more formalised and legitimised conception of artistic practice as research (Cohen, 2015; Dean & Smith, 2009; Doğantan-Dack, 2015). Constructed as a practice-led and, following Haseman (2006), 'performative' research project, the methodology combines a range of reflexive and documentary processes purposefully adapted to the various stages of the research as it unfolds. Artistic practice in this context is understood primarily as

> the knowledge, tacit or otherwise, of how something is done within the context of a professional and cultural framework, a contingent activity that makes or establishes meaning or significance, although not through the application of thought alone. Practice needs to be understood in its wider sense as *all* the activity an artist/creative practitioner undertakes. Practitioners think, read and write as well as look, listen and make (Haseman & Mafe, 2009, p. 214).

The positioning of the artistic project as a mode of research is supported by a range of reflexive and artistic methods including diarising, note taking, audio recordings, sketches and photographs, and the similarly documented work and impressions of collaborators. These have generated a range of phenomenological data, as well as quantitative data in the form of music notation for both iterative and post-practice reflection and analysis. My intention is to only introduce and discuss those aspects of the data which are directly relevant to the research questions. The pieces themselves will all require musicological analysis, and the mix of data varies for individual pieces and processes – for example several of the pieces have no written score, for reasons which will be elaborated upon in the analysis. The research activity has comprised an iterative practice-based cycle of composition and recording featuring practice, experimentation and improvisation, arranging, auditioning different instruments, parts and

sounds, recording, analysis, reflection, feedback, subsequent modification and yet more experimentation. This reflects an action research cycle of planning, doing and reflecting, characterised by Stringer as a "constant process of observation, reflection, and action" (Stringer, 2007, p. 9), comprising "continuous cycles of looking, thinking, and acting" (Stringer, 2007, p. 228).

In common with other practice-led researchers (Evans, 2014; Knight, 2011) this exegesis also includes autoethnographic material sourced variously from diary entries, personal histories, recollections and observations, and conversations with musical collaborators. In as much as the inclusion of this material seeks to inform later theoretical analysis, and is conceived as an exercise in analytic reflexivity, it is also methodologically consistent with Anderson's conception of analytic autoethnography. This approach seeks to foreground the significance and reciprocal nature of relationships between the research setting and materials, and my own background, artistic history and aesthetic preferences (Anderson, 2006).

The concept of the pastoral in jazz and other popular music genres, as initially described by Geoffrey Himes, and as further articulated since by others (Ake, 2007; Ingram, 2006; Kalra, 2009), has served as a referential and aesthetic framework for the artistic processes and works as they unfold. Research priorities for this project have been less concerned with constructing works which may or may not qualify in some sense as 'pastoral jazz' than they have been with exploring the boundaries, shape and sound of the pastoral impulse within jazz and hybrid genre contexts. The intrusion of space in various forms (including, but not limited to simplicity, instrumentation, sparsity, tempo, reverberation and echo), into the nexus which exists between genres, and sometimes place and authenticity, has been a site of experimentation, improvisation, creation and observation. The final recorded form of the individual pieces has resulted from experimenting with various combinations of these mechanisms in differing degrees and settings. This has also included the deliberate hybridisation and juxtaposition of genre tropes drawn from jazz, folk, blues, roots and Americana traditions. This form of oscillation between practice and research is reflected by Smith and Dean's "iterative cyclic web", which describes constant dialogic motion between practice-led research, research-led practice and academic research. This research model is conceived of as rhizomatic, with multiple entry and exit points, and the creative practitioner as researcher may travel in any given direction pursuing processes which include the generation, selection, investigation,

development, theorising, testing, application and synthesis of ideas, theories, techniques and methods, which may lead to the production of new creative work, publications, critical accounts, techniques, theories and paradigms (Dean & Smith, 2009, p. 20). The model also delivers some welcome conceptual order to the at times seemingly imponderable messiness of artistic practice positioned as research, which in this project consisted of, in varying degrees, bricolage, improvisation, experimentation, reflection and adaptation. The recorded works have been crafted in this fashion throughout the research period, and unsurprisingly, the trajectory of creative processes differed considerably from piece to piece. The unpredictability of aspects of the methodology brings to mind Michael Hannan's deft deconstruction of the positivist imperative - "the method then, is in the subversion of accepted methods" (Hannan, 2006, p. 10), a dictum which might arguably apply not only to methods, but also to research theories and paradigms.

Literature Review - Reading, Listening, the Field

The Pastoral in Jazz: Space, Genre and Hybridity.

This section will review and discuss scholarly contributions to the field in the context of the pastoral in jazz, musical spatiality and genre hybridity. Relationships between the pastoral, space and hybridity will be theorised in the context of the research questions, and significant gaps in the literature will be identified relative to the research priorities for this project.

The pastoral has a long and rich tradition in the arts. With antecedents stretching from ancient Greece to Beethoven, Debussy and Ravel, it has reportedly proven "vital and flexible, not only as a self-contained genre, but (as in German Romantic music) occasionally in its ability to colour a variety of music not necessarily considered pastoral either by its composers or by critics" (Chew & Jander, 2001). Yet despite its significance and recurring presence in Western art music, "perhaps the most elaborately treatised music in known human history", and its documented use in a broad range of popular music genres, the pastoral and pastoral techniques "remain some of the least investigated" (Kalra, 2009, p. 16). In support of his emerging "rural

American ideal" in jazz thesis Ake cites musicologist Richard Leppert's characterisation of the pastoral binary as fundamentally between nature and culture (Ake, 2007, p. 29). Himes qualifies his initial invocation of the pastoral noting that jazz has traditionally been a "primarily urban music" with the "jittery rhythms, metallic horns and surging energy of America's cities", as contrasted with the "softly glowing tones and the slurred legato phrasing" in which "perceptive critics spied the possibility of a rural jazz" (Himes, 2001).

The urban folk revival of the 1950s and 1960s and subsequent roots revivals have been linked to nostalgia, yearning for simplicity and representations of a simpler past, as well as to more patently non-urban and rural themes. Steinbock argues that the rising popularity of roots and Americana artists such as Gillian Welch and Dave Rawlings over the last few decades speaks of idealised notions of the rural past, of nostalgic social yearning for rural and non-urban spaces and times (Steinbock, 2014). A recurring theme of folk and roots revivals, as well as pastoral responses in popular music elsewhere, are naturistic aspirations, expressions and discovery. Witness the popularity of the bluegrass, folk, blues and country hybrid soundtrack to the Coen brothers film *O Brother, Where Art Thou?* (2000), linked by Fabian Holt to roots revivals past and the phenomenon of young, predominantly urban audiences "fuelled by a strong sense of excitement about discovering a hitherto unknown past" (Holt, 2007, p. 38). Pastoral expressions in 1960s popular music have been contextualised as a product of the counterculture movement and ethos of the time. Characterising some 1960s rock music as "electronic pastoral" Ingram observes that "a desire to go back to nature, both rural and wild, interacted, unstably but creatively, with an apparently contradictory embrace of the American technological sublime" (Ingram, 2006, p. 2). Similarly Kalra notes that in America at least, and as evidenced by much popular music of the time, "it is essential to recognize that late countercultural interest was in wide open spaces, often wild spaces whose unfenced freedom could unleash the same in the sojourner" (Kalra, 2009, p. 18). The late 60s and early 70s saw a broad range of pop and rock musicians on both sides of the Atlantic experimenting with counterculture inspired themes, techniques and sounds, including Fairport Convention, Pink Floyd (with Syd Barrett), The Grateful Dead and Jefferson Airplane. Subsequent 1970s pastoral influences, featuring predominantly folk, country, blues and rock hybridisations were increasingly evident in releases from Led Zeppelin, The Allman Brothers, Kansas, Southern rock pioneers ZZ Top and Lynyrd Skynyrd, and West coast 'country rock' artists Linda Ronstadt, Jackson Brown, Gram Parsons, and The Eagles (Ake, 2010).

In this context, the roots of pastoral in jazz are identified by Himes as first surfacing with the Paul Winter Cohort releases of the late 1960s and collaborator Ralph Towner's subsequent early 1970s work with the band Oregon (Himes, 1983). In later writing Himes offers a rationale for use of the term 'pastoral jazz' to describe previously uncategorised and increasingly popular hybrids of jazz, folk and country musics, as contrasted with more established hybrids such as jazz fusion (for jazz rock) and Third Stream Music for blended classical and jazz sounds (Himes, 2001). The work of these same artists in this period are the antecedents of what became known later as world music, and the somewhat pejorative, currently out of favour 'new age' or new acoustic music released on the Windham Hill Records label, including the ambient, jazz styled work of pianist George Winston, and the exploratory folk-tinged acoustic guitar outings of Michael Hedges and Alex de Grassi. A number of commentators have remarked that since bassist and producer Manfred Eicher established the Munich based ECM Records label in 1969, much of its catalogue has come to dominate the pastoral jazz field, as well as inspiring the output of other labels and artists, including amongst others the aforesaid Windham Hill Records and Nonesuch Records (Ake, 2010; Himes, 2001; Kalra, 2009). The ECM label's unofficial mottos - "between sounds and space", and the oft cited "the most beautiful sound next to silence" (Ake, 2007) - have come to aptly describe and also broadly define much of the overall aesthetic of the pastoral in jazz. Foregrounding the role of space and the spatially evocative in the ECM sound, Eicher's stated intention was to place a greater emphasis not only upon the artist's expressive intent, but also the natural sounds of instruments in the acoustic environment in which performances take place and are recorded. John Shand, in an interview with Eicher celebrating forty years of ECM writes that

> Eicher sought to capture music both as he heard it and according to the artists' intentions. He wanted to bring the livelier acoustic of concert halls or churches to bear on studio recordings, and also to replicate the sounds in a way that most accurately represented the aesthetics of the performance. (Shand, 2009, p. 10).

The resultant recordings have been acclaimed as consistently beautiful, rich and abundantly spacious, and ECM artists and releases have become increasingly renowned for both blurring and challenging established genre boundaries. ECM quickly established "a reputation as home to a serious and introspective brand of jazz", garnering "world-wide acclaim for its minimalistic album cover designs and audiophile sonic qualities" (Ake, 2010, p. 84). Prominent current and former ECM artists such as Keith Jarrett, Jan Garbarek, Dave Holland and Bill

Frisell have continued to indulge these kinds of spatially infused genre hybrids with different producers on other label releases, perhaps most notably in Frisell's case his landmark release (and winner of the *DownBeat* Critic's Poll Jazz Album of the Year) *Nashville* on the Nonesuch label (Frisell, 1997).

The pastoral, post-ECM sound in jazz, as well as invoking space and the spatial, has evolved to become synonymous with both genre hybridity and hybrid evocations of place. In addition to becoming an inspired producer of the spatial in sound, Eicher has also managed to corral performers from a broad and geographically diverse range of musical traditions.

> Eicher proved remarkably adept at finding creative musicians from Scandinavia, Brazil, and other largely overlooked regions. Many of these artists explored styles reminiscent of or rooted in the folk music of their own native lands, the "open-spaces" quality of their compositions and performances feeling even more capacious thanks to Eicher's predilection for a reverb-drenched sound (Ake, 2010, p. 85).

Theorising Space: The Pastoral in Jazz

Scant scholarly attention appears to have been paid to not only the pastoral in jazz, instrumental music and other popular genres, but also the means of its production, and related questions concerning relationships between space, genre, and hybridity. Scholars have highlighted a number of such gaps and contradictions in the literature.

> The correlations suggested between musical maneuvers and related pastoral effects historically rarely have been more than loose associations between typologies of sounds and mood states. Such limited existing analyses, almost always from the field of Western classical music, stand in contradistinction to fresher modes of analysis that some authors have proposed from disciplinary sidelines, especially analysis of material sonicality and spatializing aspects of sound (Kalra, 2009, p. 17).

The theoretical framework within which a discussion of space in recorded music might proceed is, according to Eric Clarke, both heterogeneous and diverse, yet the "various kinds of spaces – real and virtual – specified by musical sounds have until recently remained relatively

neglected and unanalysed compared to other attributes of music" (Clarke, 2013, p. 109). Allan Moore has theorised space in popular music recordings using the model of the 'soundbox', in response to the perceived "inadequacy" of conventional musicological analyses of the written score, and the subsequent preferencing of the primary musical domains of melody, harmony, metre and rhythm over secondary musical domains, defined as texture, timbre and location (Moore, 2012). Moore's soundbox "provides a way of conceptualizing the textural space that a recording inhabits", and functions as a "heuristic model of the way sound-source location works in recordings, acting as a virtual spatial 'enclosure' for the mapping of sources", which include the spatial dimensions of time, the laterality of the stereo image, prominence or depth, and register or height as determined by pitch and brightness (Moore, 2012, pp. 30-31). Moore's conceptual model provides a clear analytical frame for the discussion of musical space in the creative works for this project as represented by the sound recordings.

Peter Doyle has written eloquently and at length about the role of echo and reverb in fabricating and signifying space in early to mid 20th century popular music, one example of which is his description of the semiotic use of reverb (and later also of echo or delay) in monaural "pop western" recordings of the 1940s and 1950s, which used "reverberant guitar or vocal sounds to sonically represent 'western' landscapes" (Doyle, 2005, p. 13). Doyle's analysis describes the role of reverb and echo to delineate real and imagined musical spaces, and how the articulation of such space can vary between genres. Although the use of reverb and echo as described by Doyle may selectively invoke genre tropes, this research is focussed more upon the spatial mediation of genre and hybridity than the semiotic use of such effects. The technological mediation of space and the spatial in recorded music has interested others such as Moylan, who details how "individual musical materials and ideas might be impacted, altered, or transformed by the spatial elements/qualities that exist in music recordings" (Moylan, 2009). Differentiating between the perception of musical space in physical acoustic spaces, and those which are created and reproduced in recordings - described as "illusions of space" - Moylan argues that this "spatial information is intended to compliment the timbre of the music and/or sound source", and "may simulate particular known, physical environments or activities, or be intended to provide spatial cues that have no relation to our reality" (Moylan, 2015, p. 24). A partial response offered by Kalra points out that, notwithstanding the efforts of scholars such as Doyle, Moylan and others to delineate the "role of the studio and technology in the languages of recorded music", absent from the literature is "a sustained investigation and

classification of the broad array of ways in which music has attempted to invoke and materialize space, per se" (Kalra, 2009, pp. 130-131). Such sustained investigation is well beyond the scope of this project, however this research is intentionally positioned to interrogate the intersection of the spatially evocative with genre, specifically in the context of the pastoral imperative in jazz and roots infused instrumental music.

The relationship between the spatial and musical texture has also been explored in the context of auditory stream segregation, Western classical music composition, and live, principally orchestral performance. Harley, citing the work of Bregman, speculates that the spatial separation of sounds prevents "the auditory system from computing certain dissonances between them" (cited in Harley, 1998, p. 149). Harley further notes that composers John Cage and Henry Brant have both expressed that spatial separation, in this case the physical space between instruments on the sound stage, "clarifies musical textures and helps decrease the level of dissonance between distinct layers of sound", and permits "a greater complexity in the music; which may, therefore, include more unrelated elements perceived simultaneously" (Harley, 1998, p. 150). Whilst not concerned with describing space in recorded music, Harley's analysis adds to the conceptual work of Moore, Moylan and Doyle on space in recorded music, affording this study a narrower analytical frame with which to probe relationships between the spatially evocative, pastoral jazz expression and genre hybridity.

According to Holt, notwithstanding "a growth of interest in issues of identity and culture in music studies" in recent times, there remains "relatively little" scholarly writing on genre in popular contemporary music, due in part to the difficulties posed by exceedingly fluid boundaries in music forms driven by an "erosion of cultural hierarchies" and growing "strong interest in hybridity" (Holt, 2007, p. 4). In his recent book on the categorisation of sound and musical genre in popular music, David Brackett expands upon a not dissimilar theme, professing to be concerned not so much with the contents of musical categories per se, but rather how the categories themselves are produced, maintained and dissolved. In Brackett's words the book attempts "a provisional history of how a certain concept of a category becomes accepted at a particular time and place". Brackett clarifies that this approach mandates examination of "large populations of objects that are classified similarly" rather than relying upon "individual instances in order to establish a theory about relationships between musical texts, categories of music, and categories of people at a particular point in time" (Brackett,

2016, p. 331). The research priorities for this project, whilst not concerned with genre taxonomies or hierarchies of classification, dictate an alternative approach – the examination of individual and disparate works, certainly within broader musical contexts, but as exemplified by specific artists and genre tropes, as mediated by artistic and aesthetic preferences.

Unifying aspects of the spatial and genre is David Ake, who, riffing and expounding upon Himes' original proposition, theorises a musicological approach to identifying and describing the pastoral in jazz. Whilst stopping short of labelling them genre tropes, Ake identifies musical elements which invoke the pastoral, first emerging in the 1970s and 1980s work of Keith Jarrett, Pat Metheny and Charlie Haden. Plagal cadences, the eschewing of typical jazz harmonic changes such as ii, V, I in favour of more country or gospel sounding I, IV, V progressions, and straight eighth note rhythmic feels rather than the traditional swing rhythms of jazz are all cited as structural components of an emerging "Americanised rural sound" in the work of these artists during this period. Other pastoral devices identified include, in the case of Jarrett, piano work based around triadic and add-2 chord harmony, and chord voicings "largely devoid of flatted fifths, raised ninths, or other tension-heightening 'alterations' that typify bop-based playing." (Ake, 2010, p. 86). Instrumentation, including Metheny's acoustic steel string guitar and a predilection for acoustic instruments, as well as "transparent" structure, and "unhurried" performances are also cited as expressions of a pastoral aesthetic in this context. Ake directly links the emergence of these sounds to more recent and continuing hybrid pastoral expressions in jazz, citing their lingering and pervasive influence in the work of artists such as Norah Jones, Bill Frisell, the ECM label more broadly, and contemporaneous sub-genres referred to variously as European jazz, Euro jazz, World jazz, and "glocalized jazz" (Ake, 2010, p. 88).

Whilst a number of scholars have published musicological analyses on the relationship between various forms of popular music and the pastoral (Ingram, 2006; Kalra, 2009; Lerner, 2001; Steinbock, 2014), literature on the relationship between jazz and pastoral hybrids is sparse. Ake appears to be the sole standard bearer, however his thesis links such pastoral expression to post-countercultural moves and 1970s North American race and identity politics, and makes no explicit case for a connection between jazz hybridity, the evocation of space and the pastoral. Whilst other writers have analysed the use and evocation of space in popular music (Clarke, 2013; Doyle, 2005; Moore, 2012; Moylan, 2009; Revill, 2016), and not withstanding

Harley's observations connecting spatiality, audition and musical texture and dissonance, connections between sonic spatiality and pastoral jazz hybridity appear absent from the literature. This review has identified a number of gaps in the literature regarding relationships between musical space and spatiality, the pastoral and jazz music. Research into genre hybridity and the evocation of space appears sparse, as do detailed musicological analyses of contemporary pastoral jazz expression. It is anticipated that the research for this project will contribute significantly to knowledge in this area.

Listening: Jazz, not Jazz

Local Contexts, Hybrids and Histories

In this section I will conduct a brief review of contemporary Australian jazz releases which reflect an apparently global spatial turn in many popular music genres, and which speak of renewed interest in roots and folk influences in jazz and instrumental music. Several of Sydney bassist Lloyd Swanton's more recent projects, including *Ambon* (Swanton, 2015), and The catholics' *Yonder* (2013), whilst neither particularly pastoral, or roots imbued, nor notably infused with reverbs or other overtly spatially evocative devices, speak nevertheless of a relaxed yet urbane, cosmopolitan influence which eschews more conventional contemporary jazz tropes. The result is a sound which is not so easily geo-locatable, neither immanently North American nor European, but certainly a differentiated and less 'mainstream', if not necessarily uniquely Australian sound. Degrees of spatiality are effected through nuance and a discrete, minimalist restraint in the performances, and an occasional lyrical 'folksiness' in the composition and arranging which speaks of a simpler and more accessible narrative and overall aesthetic than encountered in other more straight ahead contemporary jazz releases. Another of Swanton's collaborations, the band The Field with Sydney slide guitar player Bruce Reid delivers a slightly less jazz and more overtly roots and folk instrumental sound, described on the band's website as "down home slide guitar jazz" ("The Field," 2017). Two recent recordings, *News From Home* (The Field, 2005) and *Merle Takes a Holiday* (The Field, 2012) feature sparse instrumentation and production, some vocals, and similarly to Swanton's previously discussed works eschew overtly reverberant or other spatial effects. Yet courtesy of

the arrangements, performances, and extensive use of tastefully rendered slide and acoustic guitars a nonetheless roots and folk-jazz sensibility and atmosphere is evoked. The 2013 release of another prominent Australian bass player and composer, Jonathon Zwartz's *Remembering & Forgetting of the Air* (Zwartz, 2013) features finely crafted and organic, at times spaciously rendered arrangements, including the restrained and somewhat Frisell inspired tone and phrasing of Melbourne based guitar player Stephen Magnusson. Here too an occasionally minimalist approach to composition and arranging results in a certain measured and spatial feel. Other spatially infused Magnusson collaborations include trumpet player Peter Knight's ambient meandering and occasionally experimental sounding *All the Gravitation of Silence* (Knight, 2006) and Magnusson's 2004 *Boundaries* release with bassist Frank Di Sario (Magnusson, 2004). *Boundaries* is possibly the most overtly spaciously oriented work discussed here, with sonic and production values very much in the same vein as Bill Frisell's earlier release *Ghost Town* (Frisell, 2000), on which the use of delay and reverb features prominently, as well as Americana and roots infused compositions and instrumentation.

Notwithstanding the high and enterprising calibre of musicianship, songcraft and production evident in many of these recent Australian releases, the evocation of space, much less the pastoral, appears to be less a defining feature or focus than does a collective and aspirationally contemporary jazz, at times jazz-roots, or folk-jazz hybrid aesthetic. This appears especially true when contrasted with much of Bill Frisell or Ralph Towner's recent catalogue for example, or any number of prominent ECM Records releases in the past few decades. It seems to me that a critical and recurring contrast between more overtly pastoral or spatially aspirational works and much of the work discussed in this section centres around the tendency of much modern jazz to indulge oblique and sometimes angular narrative forms, which places it at (aesthetic) odds with the gentler, more linear, open, and ultimately less prescriptive narrative of much pastorally infused jazz and roots hybrids.

Chapter Two

In this chapter I will briefly introduce aspects of my artistic background which are germane to the research focus before conducting a case study of two pieces of music which I consider emblematic of much of the discourse relating to recent pastorally infused and spatially evocative hybrids of jazz, roots, Americana and folk jazz.

In common with many other contemporary musicians, my artistic and professional journey has traversed diverse musical terrains, including an eclectic range of folk, blues, jazz, rock, fusion, funk, pop and soul repertoires and genres. The creative works for this project inevitably draw upon much of this experience and are informed by recent distillation of more current influences and musical interests. Reflecting upon these musical beginnings during this project I find that the recent interest in the collusion, sometime collision of the spatial in music with jazz, blues and roots music, and resulting genre hybrids, has antecedents in some of my earliest and more formative musical influences and experiences. The genesis of this, some decades ago now, was when as a keen but fledgling guitar player I discovered and subsequently fell in love with blues and roots music. I was fortunate enough to be introduced to the early recordings of Mississippi Delta blues players such as Lead Belly, Robert Johnson and Johnny Shines (courtesy largely of an extensive LP record collection belonging to a close friend's older brother, and more than a few illicit trips made to their house during high-school lunchtimes). More recent musical inspiration has been drawn from jazz, roots and Americana hybrids, most notably in the hands of Bill Frisell, and the aesthetically unhurried yet sophisticated atmosphere of some recent European and ECM releases, including Ralph Towner's recent work with the TMG trio (Ralph Towner, Wolfgang Muthspiel and Slava Grigoryan). The influence of this roots and spatially inspired jazz turn is reflected in some of my compositional output of the last few years, including works prepared for this research project. Reviewing unfinished and incomplete compositions and recordings for possible inclusion in this project, some from years earlier, in some cases decades, I was reminded of a spatial, at times pastoral hybrid roots aesthetic

inhabiting many of these works as well. Where relevant, the manner and style of the meeting of my inherited and existing musical biases with the relatively more recently conceptualised research driven themes of spatiality, genre, roots and hybridity will form part of the discussion of the individual pieces in the following chapter.

Case Study – Jazz, Space, and Hybridity Across the Atlantic

In this section, following Ake's delineation of the pastoral in jazz, I will analyse two recent pieces of music – "The Henrysons" (Muthspiel, 2013, track 1) recorded and performed by Ralph Towner, Wolfgang Muthspiel and Slava Grigoryan on their *Travel Guide* ECM Records release and Bill Frisell's "Think" from his Nonesuch Records release *Disfarmer* (Frisell, 2009, track 16). Their inclusion here in a brief case study is intended to highlight some common features of pastoral expression in contemporary jazz and instrumental roots hybrids, and also to identify and describe critical differences.

"The Henrysons" exudes a sparse, haunting, and meandering quality, and a comfortable sense of space, facilitated in part by the compelling texture of the three guitars – a union of two classical nylon string guitars with a solitary brooding electric jazz guitar, and trademark ECM roomy reverberation. The genre might loosely be described as European, trans-Atlantic or 'ECM' (after the record label) classically tinged jazz, a descriptor not without some lingering controversy as it foregrounds the primacy and dominance of North American jazz authenticity narratives, and those commentators who would challenge European and other global interpretations or claims to use of the term 'jazz' (Ake, Garrett, & Goldmark, 2012; Harris, 2003; Medbøe, 2012). Contrasted with this is Frisell's elegant rendering of "Think", a piece composed as part of a series of works to accompany a retrospective of the rustic black and white photographs of Mike Disfarmer, a little known Arkansan whose work from the early 20th century has enjoyed some posthumous recent notoriety. "Think" operates in a similar albeit less reverberant sonic space to "The Henrysons", is equally engaging and at times haunting, but enjoys a more conventional instrumentation of electric and slide acoustic dobro guitars, double bass and brushed snare drum kit, (in the latter part of the piece a two violin ostinato is also introduced), and whilst exuding a similar spatial aesthetic, speaks more obviously of North American pastoral narratives.

The two pieces construct and evoke space using a range of not dissimilar devices yet important differences arise which elucidate aspects of the spatial construction as well as the sub-genre differentiation. “The Henrysons” features a minimalist eighth note ostinato like guitar part which underpins the whole piece, with the tonic of the chord played in the bass register, on the beat, and the chord triad in a higher register played on the offbeat. This rhythmic pulse persists throughout the piece and contributes to a mesmerising, at times hypnotic tension which is only fully resolved at the very end of the piece. Minimally rendered, the unison dual instrument octave melody moves between an initial accentuation of the offbeat notes in the A sections, and a subsequent series of phrases featuring longer whole notes, which act periodically to diffuse the tension, and accentuate the strength of some of the harmonic movement in both A and B sections. The recording is true to the ECM ethos and back-catalogue, featuring distinct articulation of each of the three instruments’ voices, and subtle, textured and ambient reverberation consistent with the character of this performance and the genre more broadly. In contrast to the predominantly classically inspired sounds of the instrumentation, the piece reflects distinctly ‘modern’ jazz harmony, which is based in part upon an exploration of Lydian and Lydian dominant scales (especially during the improvisations) and chromatic displacement, and is audibly influenced by both popular and jazz idioms. Yet it might be argued that the minimalist ostinato accompaniment and improvisations, the unison octave melody, and unconventional instrumentation, evoke space or spaces which resonate with more overtly classical themes, presenting a conceptual challenge to mainstream jazz aesthetics and conventional notions of jazz arranging and composition.

Frisell’s “Think”, whilst speaking of a similar aesthetic, does so in a number of decidedly different ways. As noted earlier, the instrumentation, from a jazz and roots perspective at least, is more conventional, and resonates with more overtly North American musical tropes and narratives. Compositionally, “Think” is a ballad of sorts, written in a minor key, and similarly to “The Henrysons” employs a relatively simple and mesmerising melodic motif, also occasionally rendered in unison octaves. Structurally, in common with “The Henrysons”, the piece’s form is AAB, however, and unusually for Frisell, “Think” contains little improvised soloing. Similarly the production values are high, however there is a marked difference in the treatment of the instrument sounds. The reverberation used in “The Henrysons”, pronounced yet subtle, sounds more or less uniformly applied to all three guitars, conveying a sense of the

instruments performing together in a shared, somewhat large space. "Think" employs a perhaps more conventional production ethos, evoking less a sense of a large shared space, and more of a layered yet expansively textured space or spaces, courtesy of finely detailed long delays and reverb applied predominantly to Frisell's electric guitar (one of Frisell's sonic trademarks), and in varying but lesser degrees to the other instruments. In this regard the production ethos of *Disfarmer* is consistent with much of Frisell's output since the late 1980s, and bears the stamp of producer Lee Townsend who has collaborated with Frisell on most of his releases since that time on the ECM, Nonesuch and Sony record labels.

Both pieces speak of a hybridised form of jazz, sharing a restrained and refined ambience, however the sense of space invoked represents arguably distinct sub-genres. "The Henrysons" speaks to a Eurocentric blend of folk and pastoral jazz ambience, and "Think" to a more North American post-country and pastoral folk jazz aesthetic. Both pieces convey a clear sense of wide, open space and pathos, and represent aspects of contemporary musical expressions of the jazz ethos. Prominent amongst these is the increasing disruption of and challenges to genre boundaries, including the lumping together of seemingly disparate influences and styles, perhaps itself a 'deterritorialisation' in the Deleuze and Guattarian sense of identity and belonging narratives which many commentators agree are a feature of much literature on popular and 'world' musics, and also of wider musicological discourse (Buchanan & Swiboda, 2004; Connell, 2013; Harrison, 2011; Moore, 2007; Post, 2006). Fabian Holt observes that in addition to imagery associated with Americana and 'roots' revival music featuring the "wide open spaces" of the prairies, one of the music's unifying elements "is the atmosphere, which is generally relaxed, melancholic, and slightly dissonant" (Holt, 2007, p. 46), a sentiment which aptly describes the bucolic aesthetic and ambience of both these pieces, albeit in two differing geographical and cultural milieux. Where similarities may be said to exist between these two subtly differentiated expressions of the pastoral in jazz, as well as in roots and folk infused instrumental roots music more generally, is one aspect of the research focus for this project. Where significant differences are apparent, the manner and form of such differentiation, particularly as mediated by the uses and evocation of space, is a central focus of this research inquiry.

Coda

Another Frisell recording which served as artistic inspiration (and part methodological precedent) for this project was *Ghost Town* (Frisell, 2000). Released subsequent to his first (and ground breaking) foray into country, roots and jazz inspired hybrids, *Nashville* (Frisell, 1997), *Ghost Town* expanded on these hybrid and pastoral themes, but unlike previous outings the record consisted of Frisell playing solo acoustic guitar and multitrack overdubs of himself playing other instruments, including banjo, baritone and bass guitars in addition to acoustic and electric guitars. Another of Frisell's earlier recordings *In Line* (Frisell, 1983) also featured the use of overdubs, as did Ralph Towner's earlier ECM release *Diary* (Towner, 1973) on which Towner recorded himself playing guitar and piano duets on most of the album's eight tracks. The use of overdubs in this manner poses a challenge to normative jazz and authenticity narratives which preference the recording of live performances (Jago, 2013; Washburne, 2004). For a variety of aesthetic and practical reasons some of the pieces for this project were also produced using overdub recording techniques.

Chapter Three

The Creative Work - Audio CD *Chincogan*

The CD *Chincogan* comprises seven pieces, totalling a little over 40 minutes of music. In this next section I will conduct a musical analysis of the individual pieces as case studies, drawing out and contextualising aspects of the artistic practice endeavour, framed by Ake's theorising of the pastoral in jazz, and the spatial analyses of Moore, Moylan, Doyle and Harley. A discussion of the broader findings and implications of the research will form part of the next chapter.

The Recordings

Instrumentation for the project was arrived at courtesy of much experimentation, bricolage, and as previously referenced, a pastorally inspired jazz and hybrid genre aesthetic. In line with this aesthetic a combination of principally acoustic string instruments, including steel string acoustic guitars, steel string Dobro resonator guitar and double bass were chosen as the bedrock of the recording project. The synthesis of these sounds with predominantly clean, undistorted electric guitars was a deliberate move inspired by some of the hybrid sounds already referred to in the work of Frisell, Towner, Muthspiel et al. Several of the pieces include musical contributions from other musicians, as well as occasional overdubs of myself playing more than one guitar. As mentioned previously this approach was both methodologically informed and aesthetically inspired by similar approaches adopted by others including Towner and Frisell. The inclusion of piano accordion was driven partially by a pragmatic desire for simplicity in the recording process, but also an aesthetic curiosity about the 'folksiness' of the instrument's sound for some of the pieces, and, based upon previous experience, a deep respect

for and appreciation of Gary Daley's musicality concerning all things jazz, roots and blues. The final shape of the recorded compositions was driven by a range of aesthetic and artistic considerations, many of which have already been canvassed, however a desire for simplicity and space appears to have been at the heart of it:

> Sitting at home, outside with the guitar, sunlight, trees, silence, clouds, exploring Ami ambience, open strings, harmonics, simple repetitive motifs, endeavouring to be aware of (and avoid) compositional tropes, modes, jazz, Americana etc., trying to arrive at some syntheses of intent, space, and context (SG Journal entry 23/12/2016).

The electric and acoustic guitars, dobro slide guitar, piano accordion and double bass were recorded at home in the Blue Mountains where I am fortunate to have a small but adequately equipped studio set up. The drum tracks were ably recorded by John Stuart at Sound Heaven Studios in Wentworth Falls. Steve Berry's acoustic guitar on "Tilba Ma Waltz" was recorded by him in his studio at Suffolk Park near Byron Bay in northern NSW. Reverb on all tracks includes a re-amped recording of the pieces in the Kindlehill School Performance Space in Wentworth Falls - a medium sized, mud walled, timber floored room which I have always enjoyed the lively sound of, particularly when playing acoustic guitars. The re-amped reverb provides a kind of sonic and spatial glue to the pieces which, on their own, digital reverb plug-ins struggle to do as warmly or musically. Manfred Eicher's ECM 'chamber music' approach to recording (Shand, 2009) was the inspiration for this approach and gives the recordings some extra depth and detail, and enhanced production consistency across the whole CD, as well as tying into the research narrative on space and the spatial. The digital audio workstation (DAW) recording platform I used for the project was a Pro Tools HD Accel 3 system, neutral and clean sounding Focusrite ISA series microphone preamplifiers, and a small range of good quality industry standard large-diaphragm condenser and dynamic microphones. All pieces were composed by me either in the period leading up to or during the research period. Table 1 lists titles, instrumentation and personnel for all tracks.

Table 1: Overview of creative component – Audio CD *Chincogan*

Track title	Instrumentation	Personnel
1. Chincogan	Electric guitars and Dobro slide guitar	Steve Grieve
2. Miss Maisie	Electric and steel string acoustic guitars Piano accordion Double bass Drums	Steve Grieve Gary Daley Greg Royal Peter Drummond
3. Tilba Ma Waltz	Electric guitars Steel string acoustic guitar	Steve Grieve Steve Berry
4. Peaches	Steel string acoustic guitar	Steve Grieve
5. Gone to Sea	Electric and steel string acoustic guitars Double bass Drums	Steve Grieve Greg Royal Peter Drummond
6. Prelude	Electric guitar	Steve Grieve
7. High Up (on the Wanker Board)	Electric guitar Dobro slide guitar Piano accordion Double bass Drums	Steve Grieve Steve Grieve Gary Daley Greg Royal Peter Drummond

Musical Analysis[1]

The accompanying CD *Chincogan* comprises seven pieces, totalling a little over 40 minutes of music. In this next section I will conduct a musical analysis of the individual pieces, drawing out and contextualising aspects of the artistic practice endeavour, framed by Ake's theorising of the pastoral in jazz, and the spatial analyses of Moore, Moylan, Doyle and Harley. A discussion of the broader findings and implications of the research will form part of the next chapter.

Chincogan - CD Track 1

This composition began as a solo electric guitar piece, more a sketch really, featuring a deliberately sparse and minimal arrangement. The title (and subsequent mood of the completed piece) was inspired by a remark made by a guitar student who, after hearing me rehearse a little of the piece one day opined (tongue in cheek) that it sounded like the theme music from the television program 'Twin Peaks'. Later, whilst reflecting upon this exchange, I was reminded of lolling about on a gentle swell with my good friend Doug aboard his catamaran, and the amazing view from Julian Rocks in the middle of the bay at Byron Bay, beyond which the twin peaks of Mt Chincogan in Mullumbimby line up, perfectly framing a magnificent view of the imposing edifice of Mt Warning some way off in the distance. I recorded the piece as written for solo electric guitar, and then began auditioning the sound of other instruments, recording trial takes in order to get a better feeling for what the final shape of the piece might be. As happened occasionally during this project, the original recording progressively revealed itself to be aesthetically unsatisfactory, this despite the trial addition of several extra overdubbed guitars. The at times soporific tempo, and unsettled nature of the melody led me to record a new, brisker, and less colla voce version of the original 'bed' electric guitar and a trial Dobro resonator slide guitar.

[1] Lead sheets for some of the pieces appear in the Appendices.

The key of F major proved challenging for the slide guitar so I decided to try tuning the guitar down a tone to allow the piece to be played in the transposed key of G, using a 'drop D' tuning (tuning the low 6th string down a tone to D), which also delivered a deliciously low concert C on the 6th string. The results proved most satisfactory for the piece – the twang and honk of the resonator proving a lovely foil for the more subdued and measured tone of the electric guitar accompaniment, and playing in the transposed key of G allowing greater use of the open string sound commonly associated with this style of instrument in blues and roots settings. The overdub approach to creating this soundscape afforded many opportunities for experimentation and, apart from contrasting sonic timbres and textures, a priority was the differentiation of playing styles between the instruments – the electric guitar a steady, pulsing and smooth, more constrained but jazz approach, contrasted with the looser, more roots and gritty slide guitar.

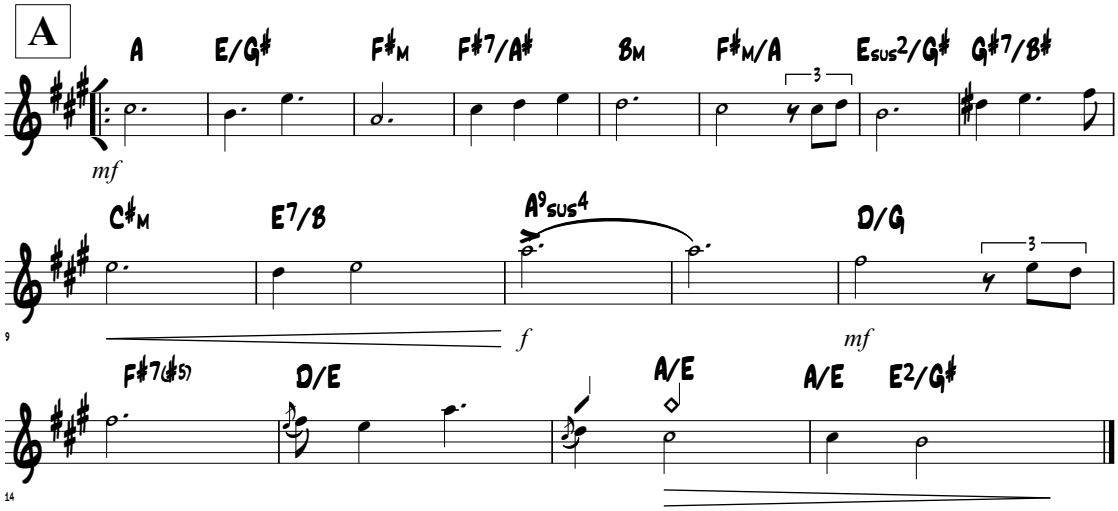
In addition to using the instruments to facilitate cross genre playing styles and sounds, harmonically the piece also reflects a deliberate attempt to explore the merging of genre tropes. The six bar A section in the key of F major is constructed around a sparse and roots imbued I, IV, vi chord progression, featuring a simple and repetitive melodic motif voiced by the electric guitar, using transparent sounding triad inversions voiced in diatonic 10ths. The slide guitar doubles the melody an octave higher, for the most part in single notes, in an intentionally lazier, looser, and more rubato fashion. The eight bar B section modulates to E-flat major before an extended return to the original key is facilitated by invoking more conventional jazz harmony, including the use of secondary dominant chords, against which the melody provides altered tension using flat-9 and diminished seventh chord tones. The sound of the slide guitar used in this fashion I found both interesting and unusual, presenting an aesthetic challenge to normative jazz and roots expressions.

Miss Maisie - CD Track 2

Unlike "Chincogan" this piece was more or less fully formed by the time it was first recorded as I had a score written and well developed ideas about both instrumentation and parts. Compositionally this piece evolved as a sort of lullaby, and after that as an extended experiment in search of a key centre resolution, one which is progressively deferred throughout the piece courtesy of a rolling set of secondary dominant 7th chord substitutions and subsequent,

predominantly minor key modulations. The 3/4 time signature helps impart a relaxed feel to the at times restless harmonic narrative, and the brushed snare drum and double bass combine with the piano accordion, steel string acoustic and electric guitars to deliver an authentically jazz yet folk and roots imbued hybrid sound. The improvised solos, beginning with the double bass, then acoustic guitar, followed by the piano accordion speak of conventional jazz phrasing and harmonic approaches yet manage to observe a broader spatial aesthetic which the ethos of the piece appears to dictate. As is evident in the following lead sheet excerpt "Miss Maisie" features both extended and altered chord voicings, yet the relaxed tempo and spatially infused performances and production afford the piece a more pastorally informed aesthetic than these more orthodox jazz devices might otherwise suggest.

Figure 1: "Miss Maisie" lead sheet excerpt

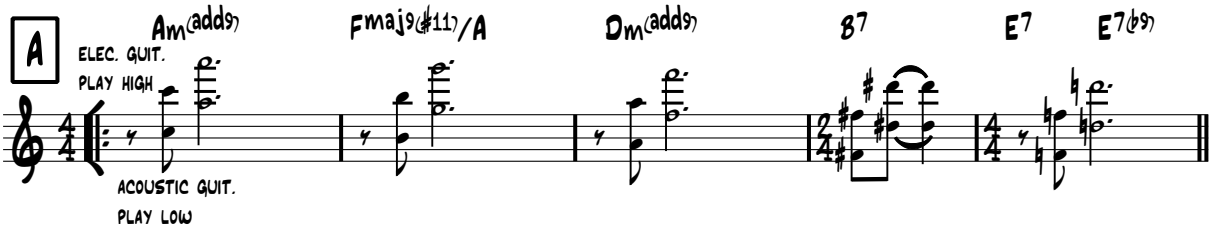


Tilba Ma Waltz - CD Track 3

Written in the key of Am this piece features two electric guitars, and a steel string acoustic guitar played and recorded by Steve Berry. One of the electric guitars plays an ostinato style comp for much of the piece whilst the other electric and Berry's acoustic each play a predominantly unison octave melody line, both instruments in turn contributing improvised solos over the form of the A section. Compositionally this piece was a bit of a surprise as the melody really only took final shape once recording had begun. Once settled, the piece felt very much in the ECM mould, with a loping yet insistent feel, and the instrumentation, ambience and performances imparting a relaxed and spacious pastoral quality. Aspects of the piece are

overtly jazz driven, including alternating 3/4 and 4/4 time signatures, and the use of extended and altered dominant 7th chords. The A section melody is performed in unison octaves and employs a simple descending, at times chromatic motif which targets both chord and altered tones and extensions. The following excerpt illustrates the intentionally minimally rendered and spacious dual instrument melody which in conjunction with the relaxed tempo and rhythmic pulse of the accompaniment helps smooth over the occasionally dissonant chord changes, evoking a restrained yet expansive feel.

Figure 2: "Tilba Ma Waltz" melody excerpt (0:18)



The tension between the overtly, slightly edgy blues references of the B section and the restrained nature of the preceding A section melody represents a sort of hybridisation of Frisell's approach on "Think" and that of Towner et al on "The Henrysons". There are many elements in common with both pieces, and unifying the two styles was quite obviously on my mind when finalising the melody and arrangement of "Tilba Ma Waltz".

> The jazz/roots dichotomy is quite apparent here – lots of obvious tropes from both genres, synthesising the two satisfactorily, musically, requiring careful navigation and thought. The jazz pulls me towards dissonance and tension, the roots towards harmony, smoothness - trying not to sacrifice beauty and aesthetics at the altar of hybridity! (SG Journal entry 11/3/2017)

The differences in trans-Atlantic pastoral jazz narratives as discussed earlier in relation to "Think" and "The Henrysons", especially in the context of folk and roots tropes and evocations of place, are referenced at the end of the piece with a quote from "Waltzing Matilda". This was an idea I had previously thought might work somewhere, and a subsequently serendipitous discovery made whilst trialling different melody parts for the B section during recording. This was one of several moments during this project where the research invoked the machinations

of Smith and Dean's iterative cyclic web, if not in this instance strictly research-led practice, certainly research influenced practice, suggesting that "there is no necessary contradiction between theorisation and creative practice, but rather that the combination can be valuable" (Dean & Smith, 2009, p. 25).

Peaches - CD Track 4

> A bit more practice today – sore fingers. The process of discovery (new bits today for "Peaches") takes the time it takes. The sense of a piece being incomplete driving me to work harder. The research angle sometimes confusing the artistic impulse – getting mentally distracted whilst practising. Need to trust my artistic sensibilities to produce the 'right' result for the piece and worry about the scholarly context afterwards more… (SG Journal entry 1/3/2017).

"Peaches" began as a solo acoustic guitar ditty of sorts but quickly evolved into something much more intricate and substantial. Over the years an enduring, post Delta blues interest in acoustic guitar players has driven much experimentation and composition, inspired initially by the 'American Primitive Guitar' sounds of John Fahey collaborator Leo Kottke, and the fingerstyle Travis picking blues and rags of Leon Redbone. Later influences included the adventurous, at times unorthodox work of Michael Hedges, and the elaborate, classically infused post-folk playing of Alex De Grassi, both of the Windham Hill Records label. "Peaches" came to represent an opportunity to harmonise some of these disparate historical influences with more recent hybrid jazz and roots interests. The steel string acoustic guitar was tuned using 'double drop D' (DADGBD), a favoured tuning for me which lends itself well to fingerstyle and Travis picking, with a capo on the 3rd fret, rendering the piece in the key of F major. No score has been written for this piece, principally because when working with alternative tunings such as this I have always enjoyed not needing to interrogate the harmony closely, or at all, relying instead upon my ears and musical sensibilities to construct and fashion sounds. I have found that working in this way licenses occasionally new and unpredictable sonic and harmonic excursions which might otherwise not have occurred, and the sounds, when analysed after the fact, yield frequently interesting, sometimes surprising results.

From a research perspective "Peaches" clearly (and intentionally) exhibits a range of spatially accommodated hybrid influences. The gradual progression from the Travis picked and roots flavoured opening stanzas to more intricate, harmonically dense and at times less rhythmically predictable jazz inflected sections is facilitated by a spatial separation of the parts which are introduced incrementally throughout the piece and a sense of space courtesy of subtle but expansive reverbs. The underlying narrative of the piece - simple folk and roots based beginnings, ever more exploratory excursions into complexity, and jazz inspired territory, the inevitable retreat – parallels many aspects of the creative practice and research journey of this project, including oscillations between not only the bucolic and the busy, but also the artistic and the at times academically arcane.

Gone to Sea - CD Track 5

This piece reflects the experimental, iterative and improvised way many of the recordings unfolded. Beginning first as a solo acoustic guitar sketch, I then decided it could do with some double bass. Subsequently, on a whim, and because we had a little extra time on the day, I decided to record a drum track as well. At this point I thought a drop D tuned twangy tremolo electric guitar would serve the track well, so that too was added. "Gone to Sea" is perhaps the most harmonically intricate piece in the collection, yet for me it remains one of the most accessible, courtesy of the instrumentation, the arrangement of parts, and the spaciously rendered performances. Key aspects of this piece include, not dissimilarly to those discussed in the previous analysis of "Peaches", a gradual and spatially facilitated progression from the simple to the more complex. The intro features an open sounding vamp on a Dm chord, and the following A section features a unison melody shared between the acoustic and electric guitars. Somewhat unusually for the idiom, the acoustic guitar carries the principal melodic load, whilst, in a lower octave, the tremolo effected electric guitar contributes a looser, at times untidy iteration of the melody. This latter sound is patently reminiscent of roots styles, and picked *sul ponticello* (near the bridge) with the neck pickup of the Fender Stratocaster selected, is an enduring country and blues genre trope of sorts. The spring reverb on the amplifier, and the spatial distribution of reverbs and delays added later during mixing combine to render the melody a little distant and spatially evocative, bringing to mind Doyle's observations on the use of reverb on guitars and the evocation of 'Western' landscapes (Doyle, 2005).

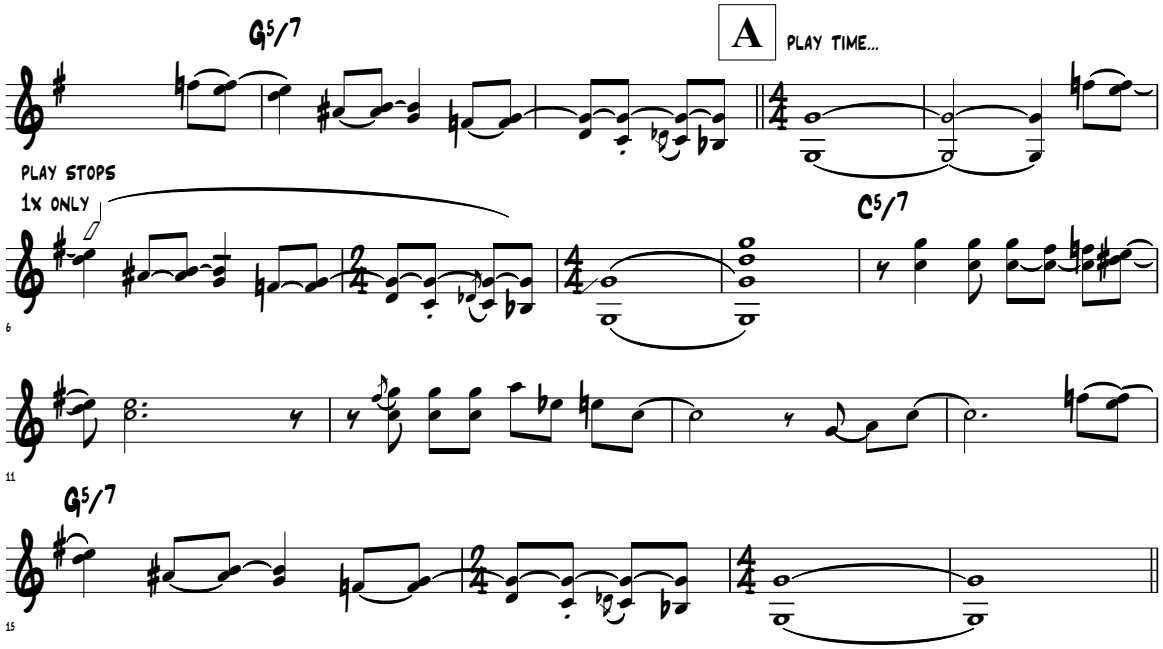
Prelude - CD Track 6

High Up (on the Wanker Board) - CD Track 7

"High Up (on the Wanker Board)" owes its rather indelicate title to a good friend of mine who is wont to use the phrase to describe guitar playing which does not accord with his manifestly superior musical tastes, most commonly whilst enduring musicking without any (obvious) vocalising. Historically, this occurs later in the evening around a shared campfire, when repeated requests for more accessible fare are falling upon apparently "deaf" ears. "Prelude" is a nonsense piece of sorts, arrived at during recording one day, directly after putting new strings on the electric guitar and prior to tuning the instrument. The result is all dissonant twang and clang, and is included as a prelude to "High Up (on the Wanker Board)" because I thought it might more closely resemble the sound my dear friend hears when captive to the eclectic music tastes of his guitar playing friends. The contrast between the patently brash and experimental sounds of "Prelude", and the more relaxed and roots mood of the ensuing "High Up (On the Wanker Board)" also symbolises tensions between the urbane and the Arcadian, not only within the music, but also perhaps the anecdote.

"High Up (on the Wanker Board)" begins with a solitary clean but edgy sounding electric guitar which exhibits some distinctly country 'twang'. Complete with discrete amounts of reverb and a less subtle delay a colla voce call and response motif is eventually revealed to be the main melody of the A section when the drums introduce a roots influenced straight eighth cross stick snare driven feel at 0:51. The melody is intentionally blues and roots styled but also invokes jazz styled chromatic tension between lingering and sustained neighbouring minor and major 3rds, and flattened 7th and major 6ths, evoking a hybrid minor/major pentatonic blues sound, and is voiced principally by the electric guitar, followed closely, if somewhat more loosely, by the Dobro slide guitar. Despite the overall blues and roots feel, the piece already exhibits a degree of jazz hybridity courtesy largely of the quirky neighbour tone and blues inflected melody.

Figure 3: "High Up (on the Wanker Board)" melody excerpt



The B section is preceded by a slightly dissonant chromatically descending turnaround of sorts, played by the slide guitar against the I7 chord. This section is based around a relatively straightforward set of changes presented in a more or less predictable eight bar form. The electric guitar takes the melody in a higher register here with the piano accordion and Dobro guitar playing a unison arpeggio beneath. The Dobro 'messes up' some of the chords, voicing a major 3rd E natural against the Cm chord, and also a flattened 7th G♭ against the A♭ma7 chord. This provides some challenging dissonant moments beneath a predominantly diatonic electric guitar melody, albeit one which is becoming gradually more 'outside' as the section progresses, moving into more distinctly jazz territory, contrasting with the predominantly blues and roots flavour of the accompaniment. The return to a second A section resolves this rising tension, at the end of which a reprised rootsy but again slightly dissonant turnaround figure from the Dobro precedes the C section. The Dobro is again deployed in a slightly dissonant way, indulging chromatic and open string melodic blues based moves which in this harmonic context sound occasionally jarring and out of place. The ensuing improvised solos each exhibit blues, roots and jazz hybridity in varying degrees, the overall hybrid melodic narrative here and elsewhere throughout the piece is facilitated by the relaxed and predictable rhythmic feel and spatially infused performances and production.

Chapter Four

Discussion

In this final chapter I will discuss broader aspects and ramifications of the recording project in the context of the results of the individual case studies, research processes and the pastoral. I will address elements of the project which proved challenging or problematic and offer concluding remarks which contextualise outcomes in the context of the research questions, as well as offering suggestions for further exploration and research.

Orchestrating the Pastoral

In addition to the linear and temporal mediation of hybridity and tension by the spatial harmonic, rhythmic and timbral moves described in the musical analyses of the pieces, other overtly spatial mechanisms have been devised and employed throughout the recordings. These include the manipulation of spatial signifiers and parameters such as reverb, delay, panning and equalisation. This section will describe significant aspects of this mediation citing specific examples from the recordings before briefly discussing their use in the context of Moore's soundbox.

Manufacturing Space: Reverb and Delay

Delays for the electric guitar on most tracks were based upon a relatively common modern approach, variations of which I have used in both live performance and recording for some years. Set to the tempo of the track, an eighth note delay is panned to one side of the stereo image, and a quarter note delay panned to the other. In "Gone to Sea" for example the guitar

itself is panned mid-right, and after experimentation I decided to position the quarter note delay on the same side as the instrument, and pan the eighth note delay to the other side, but with the gain reduced to about half that of the quarter note delay. The effect adds a small amount of slap directly after the original sound of the guitar, spread across the stereo image, which subtly blends in to the music courtesy of being timed to the tempo of the track. In common with similar delays for the electric guitar on other tracks the transparency of the effect is assisted by attenuating the high frequencies of the delay return using a low pass filter set to around 3K, and typically a small amount of similarly equalised reverb is added to the delay return, adding subtly to the perception of distance and space created.

Figure 4: "Gone to Sea" electric guitar delay plug-in screenshot

The use of delay in this way varies across the recordings in small but significant ways. For example its more overt use in "High Up (on the Wanker Board) combined with the dry and twangy tone of the electric guitar signifies a more patently country and popular music hybridity. This contrasts with a similar but less obvious delay sound on the electric guitar in "Gone to Sea" which, combined with the darker and broodier tone of the guitar, sparser instrumentation and greater prominence of reverbs, speaks less obviously of North American

jazz tropes, pointing instead to a more Eurocentric form of jazz hybridity. This type of effect is something of a genre trope in itself, featuring widely in much of Bill Frisell's work, but also that of a good many other contemporary jazz players including Wolfgang Muthspiel, Jakob Bro and Stephen Magnusson.

Reverbs have also played a role in mediating hybridity. Inspired by the ECM production ethos, the re-amped Kindlehill reverb served as a template for all reverbs used on the recordings and was supplemented in varying degrees by the smooth and detailed sound of the Universal Audio EMT 140 plate digital reverb plug-in. The EMT (Elektromesstechnik) 140 plate reverb in both physical and digital forms has featured on many American country and roots recordings, including Ry Cooder's distinctive and haunting 1984 soundtrack for the film *Paris Texas* (Ettel, 2006).

Figure 5: Recording re-amped reverb at the Kindlehill School Performance Space

The intention for this project was to use the reverbs to facilitate a sense of a shared acoustic space in line with the ECM aesthetic, and also in a more discrete fashion to support and differentiate individual instruments in certain tracks, an approach more congruent with roots, country and some 'modern' jazz hybrids, and something of a hybrid approach in itself. As with the delay sounds, equalisation on the reverbs has been attenuated above 3-4K, which especially on reverbs with longer decay times contributes to an expansive yet unobtrusive sense of space around the instruments. Notwithstanding that the three tracks with drums tended to feature less obvious use of reverb than those without, the intention was to bridge the different styles epitomised by ECM on the one hand and North American roots and jazz hybrid sounds on the other, whilst also delivering greater narrative cohesion to the sound of the album. The use of the reverbs in this way combined with selective delays on the electric guitars is a significant aspect of the recordings which helps evoke a sense of spaciousness and pastoral hybridity.

Distributed Space: The Soundbox

The conceptual three-dimensional space of Moore's soundbox provides further means with which to directly examine relationships between the spatial and genre hybridity. As well as being used to unify sounds, the reverbs and delays also occasionally functioned to separate instruments, at times pushing them further 'back' in the soundbox image. In "Chincogan" for example, the decision to include sparse single note distorted electric guitars was motivated by a desire to relieve the hegemony of the exclusively two guitar narrative, and to 'mess up' the otherwise relatively benign entry to the predominantly IV, V7sus4 bridge using jazz inflected altered flat and sharp 9th tones. Rendered spatially distant using both long delays and volume swells, these sounds produce a tension in the track which is mediated by their relative 'distance' in the soundbox. The spatial separation of these guitars from the two principal voices, the slide and electric guitars, and the unhurried arrangement contributes to the musicality of these contrasting approaches and the subtle collision of genre tropes. The two main guitars were panned more or less conventionally mid left and right however the reverbs and delays combined with the different playing approaches and the spatial separation produced a sympathetic aesthetic space for these at times divergent voices to converse musically.

In common with “Chincogan”, the challenge for some of the busier pieces was to successfully juxtapose more obvious jazz sensibilities with the roots and blues hybrid feel imparted by the instrumentation and the restrained nature of the performances. The separation of the principal melodic voices of the electric guitar and the piano accordion in “Miss Maise” for example is achieved by left and right panning in the stereo image, by the two instruments playing the melody in different octaves, and for much of the rest of the piece by playing in different registers. A similar approach was adopted in High Up (on the Wanker Board) where in addition to the spatial aspects of the arrangement discussed earlier the two principal melodic instruments are not only separated left and right in the stereo image but are each treated with different spatial effects - the dobro with a little extra reverb panned left to where the instrument resides in the stereo image, and the electric guitar with less reverb and a pronounced delay which is panned predominantly right. The separation of sounds in this way invokes at times conventional soundbox relationships for the genre, but also illustrates how the manipulation of the spatial mediates and at times facilitates more unusual or dissonant aspects of the hybridity.

Parsing the Pastoral

> “Music is what happens between the notes: we must always be searching for it, seeking it” Isaac Stern (Varga, 2013, p. 139).

The recordings represent a compositional and performative exploration of space, of pastoral expression, and hybridity within a nominally jazz context, but also a collaborative venture between myself and the other musicians. Some aspects of the project proved logistically challenging, an example of which is the use of digital file sharing with Steve Berry for his contribution to Tilba Ma Waltz, due in part to the relatively short time frame of the research. Another challenge was communicating about aesthetic preferences with musical collaborators. Experience has taught me that having assembled the right personnel for a given project, satisfactorily expressive and artistic outcomes more often than not result from a minimally prescriptive approach to musical direction. Chatting with a musical collaborator before recording, and as part of a broad ranging discussion which included the research focus, I

broached the question of the pastoral in jazz, including a certain minimalist restraint I felt was desirable for the recordings. After recording final takes I was struck by what I thought at the time was an uncharacteristic level of restraint in the playing (given my experience of this musician's previous work). Upon reflection, the contributions are quite beautiful and an excellent fit for the project, however my feeling is that explicit mention of the pastoral may have inhibited a slightly more exploratory contribution which may have worked just as well. I had the near opposite experience subsequent to this with another player when, in response to the previous episode, I decided to leave much unsaid regarding the research focus on the pastoral, space and genre hybridity. Electing to more casually qualify the desired musical mood, I instead cited the work of various other artists which represented or spoke of the aesthetic approach I had in mind. Many of the ensuing contributions were well within the spirit of the piece as envisaged, but were initially busier and at times less focussed than I would have liked. In response we recorded a series of experimental takes which facilitated a gradual shaping of the result I had in mind. The experience highlights the sometimes unpredictable trajectory of collaborative and creative work, illustrating how research inputs can shape and change the creative work, and reflects the symbiosis between research-led and practice-led research outlined in Dean and Smith's model of the iterative cyclic web (Dean & Smith, 2009).

Beyond the nostalgic attraction of the pastoral, about which others have written, primarily in the context of rock, country and Americana hybrids (Ingram, 2006; Lerner, 2001; Steinbock, 2014), Harley's thoughts on the relationship between spatial organisation and the clarity of musical texture, particularly the idea that spatial separation permits greater musical complexity, resonates strongly with much of the analytical and research experience in this project - albeit within recording spaces, the confines of Moore's soundbox, as opposed to the physical performance space upon which Harley's analysis rests. Harley's thesis also reflects some of the artistic challenges I encountered whilst composing and arranging material for this project.

> The genre/spaciousness aspect is becoming interesting – wondering about whether 'busy' or dense musical material is incompatible with a sense of space - it seems the jazz element brings busyness and dense or complex harmony which sometimes disrupts the space conversation (SG Journal entry 12/9/2016).

The recordings have mobilised the spatial in music in a variety of ways. The musical domains of pitch, rhythm, texture, timbre and sound source location as described by Moore have been varied and manipulated, through the lens of the pastoral, in ways which assist the auditory assimilation of disparate and at times dissonant musical information. The tension between juxtaposed genre tropes - the resonator slide guitar in "Chincogan" indulging jazz infused melody for example - is mediated by spatial aspects of both the arrangement and the recording. A similarly evoked tension arises at different times in "High Up (on the Wanker Board)" between the occasionally dissonant electric guitar and Dobro melodies, both of which enjoy a degree of 'room' in the piece courtesy of harmonic and spatial separation. In common with both "Peaches" and "Gone to Sea" there is an unfolding spatially informed narrative in this piece which features ever increasing amounts of jazz harmony and dissonance, punctuated by the occasional retreat, which represent challenges to roots and blues harmonic norms. The spacious, at times simple rendering of the arrangement, and predictable aspects of the form such as the repetitive melodies, and repeated chord sequences of both the A and B sections, assist the selective mashing up and displacement of otherwise familiar genre tropes. The overt blues melody references in the A and B sections of "Tilba Ma Waltz" over occasionally dense jazz harmony and the melodic excursions from bluegrass and folk to jazz in "Peaches" are also facilitated by spatially informed rhythmic moves, and by space and occasional openness in the arrangements and production.

Spatial moves alone however need not necessarily invoke pastoral narratives. Space music, elevator, lounge and ambient music are examples of genres which rely upon a spatial aesthetic. However, in conjunction with certain genre tropes - instrumentation, harmonic and rhythmic moves and textures - the use and evocation of space both facilitates and demarcates a form of hybridity which is recognisable as pastorally imbued jazz. The derivation of certain of these tropes ties into wider geographical discourse and the relationship between musical space and evocations of place. Frisell's "Think" for example invokes pastoral hybridity through the use of harmonic material, instrumentation and production values which speak of a country, bluegrass and roots music heritage, and are transparently North American in origin. "The Henrysons" by contrast largely eschews North American tropes, instead owing its pastoral sound to a blend of spatially infused characteristics common to European pastoral jazz expression, on the ECM label in particular. Ake contends that this more 'Euro-jazz' styled sound presents a challenge to American jazz "hegemony", signalling a "glocalised" sub-genre

of pastoral hybridity more closely aligned with European cultural and geographic sensibilities (Ake, 2010, p. 128). The recordings for this project reflect elements of both these cross-Atlantic variations, but perhaps unsurprisingly, given my blues and roots bias, exhibit more patently North American than European influences – the slide guitar, blues phrasing, and Travis picking for example. Within this cross-Atlantic pastoral narrative, both "Miss Maisie" and "Gone to Sea" seem the least obviously geographically fixed or located. Both pieces appear largely devoid of tropes which speak exclusively of one tradition more than the other, with the possible exception of the use of piano accordion on "Miss Maisie", given that instrument's long history in the folk music of continental Europe. In this context, the juxtaposition of the piano accordion with the plentiful North American jazz, blues and roots tropes referenced on "High Up (on the Wanker Board)" might be said to reflect trans-Atlantic pastoral hybridity, or perhaps, around the campfire at least, something a little closer to home.

Conclusion

The aim of this research has been to explore and document the intersection of space with the pastoral in jazz and genre hybridity through the creative work and the exegesis. The creative outcomes are aesthetically and artistically aligned with other work in the field and have been discussed in the written component. The research questions have been explored in the written component through scholarly discourse, and in the creative component through the languages of music, and musical discourse. Positioned as a practice-led research project the creative practice and musicological analysis have identified and explored recording, composition and performance techniques which facilitate pastoral hybridity in jazz, roots and instrumental music. The role of space, and spatial devices and mechanisms in pastoral hybridity has been examined musically and theoretically, and spatial mediations of genre hybridity have been explored and contextualised through scholarly literature, case studies and musical examples. The research has contributed to knowledge and understanding of pastoral hybridity in jazz, and the spatial mechanisms and evocations which invariably accompany it. It has been a valuable artistic enterprise as well, teaching me much about my own processes, aesthetic inclination, and creative muse.

Notwithstanding the practice-led research stance of the project, limitations upon the scope of the creative component occasionally resulted from the research focus intruding upon the artistic process, sometimes in unwelcome and unproductive ways. This might prove a fruitful area of further study and is reflected in recent 'good research - bad art' discourse amongst Canadian scholars (Chapman & Sawchuk, 2012; Loveless, 2015; Lowry, 2015). The scope of this study also necessarily confined discussion of the spatial to the relationship between space and pastoral hybridity in jazz. The 'wide open spaces' narrative of much pastoral commentary suggests that musical links between space and place, and also to nostalgia and authenticity will provide fertile ground for further exploration and study. There would also appear to be significant overlap between jazz and pastoral hybridity and other, not exclusively instrumental popular music genres, including blues, Americana and roots music, which only a small number of writers appear to have examined in detail (Ingram, 2006; Kalra, 2009; Steinbock, 2014).

This research has been both a scholarly response to the research questions and gaps identified in the literature, and an artistic response to my own creative interests and aspirations. It also offers a localised Australian context for pastoral narratives in jazz and roots hybrids and I sincerely hope that the exegesis and accompanying CD of musical works can enhance and contribute to greater scholarly understanding and artistic appreciation of these hybrid forms of musical expression.

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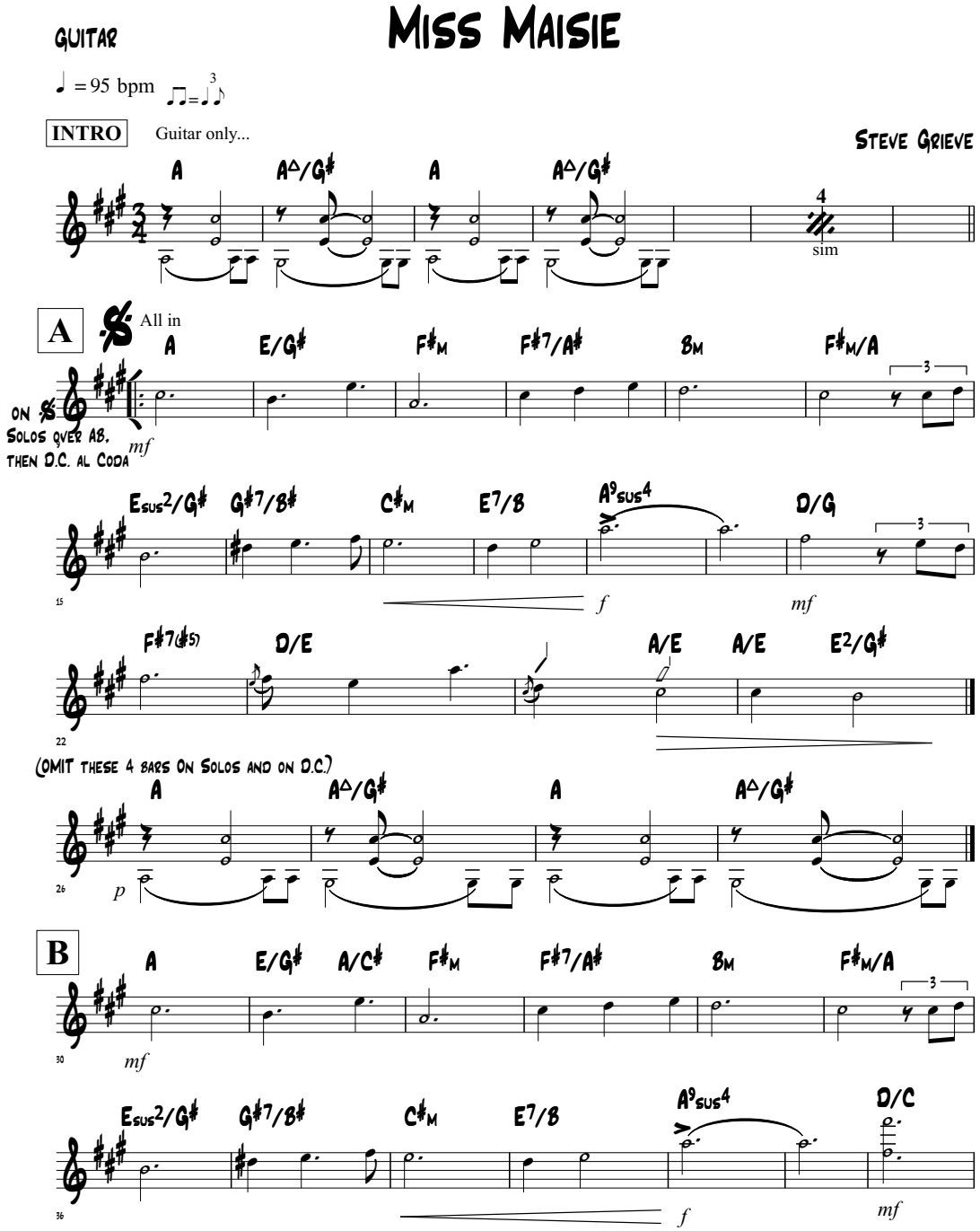
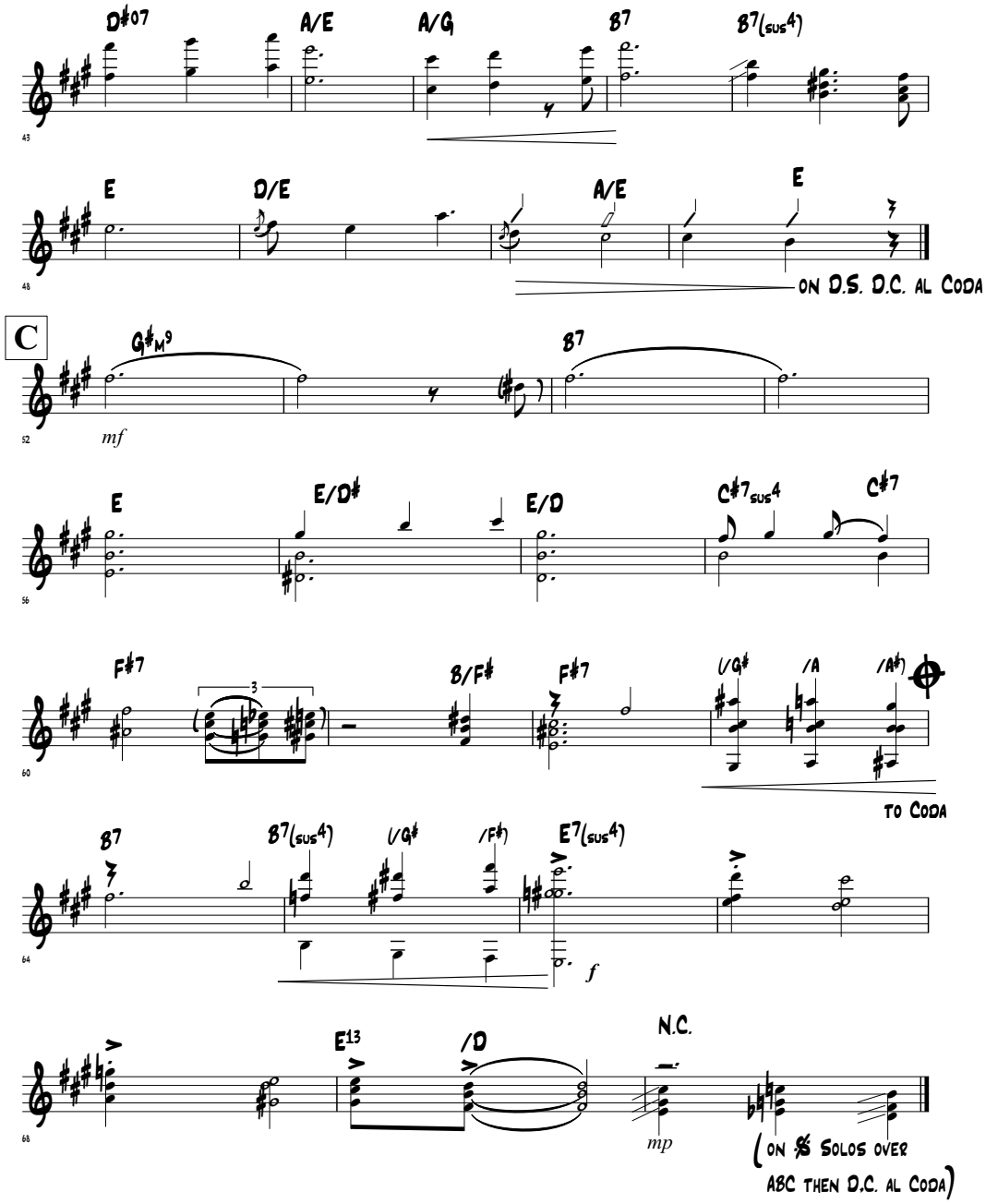
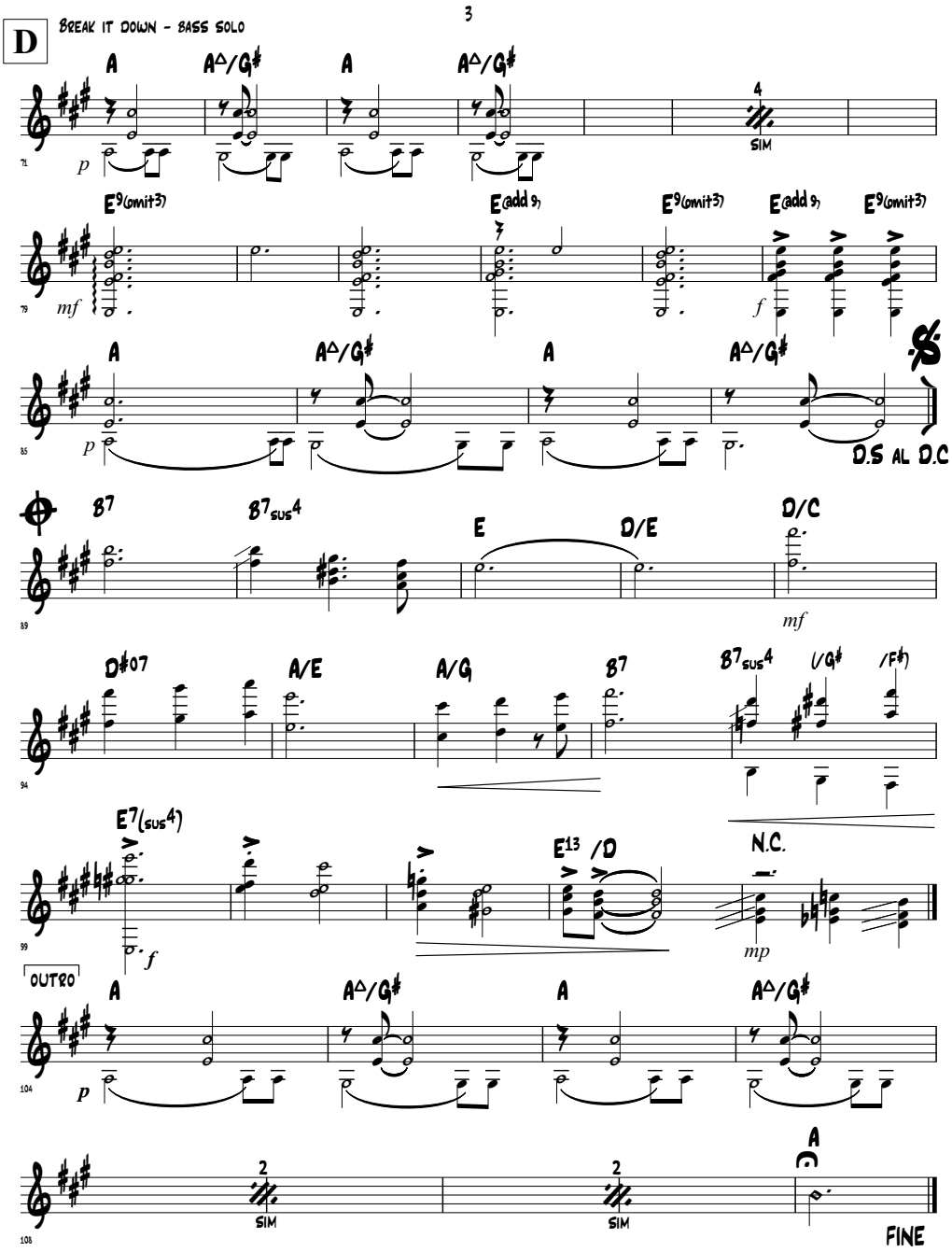
Appendices

Some of the pieces have been mapped using music notation in the form of lead sheets. These charts are not intended to be a complete transcription or representation of the music but rather serve as a visual reference and guide to general features of the pieces.

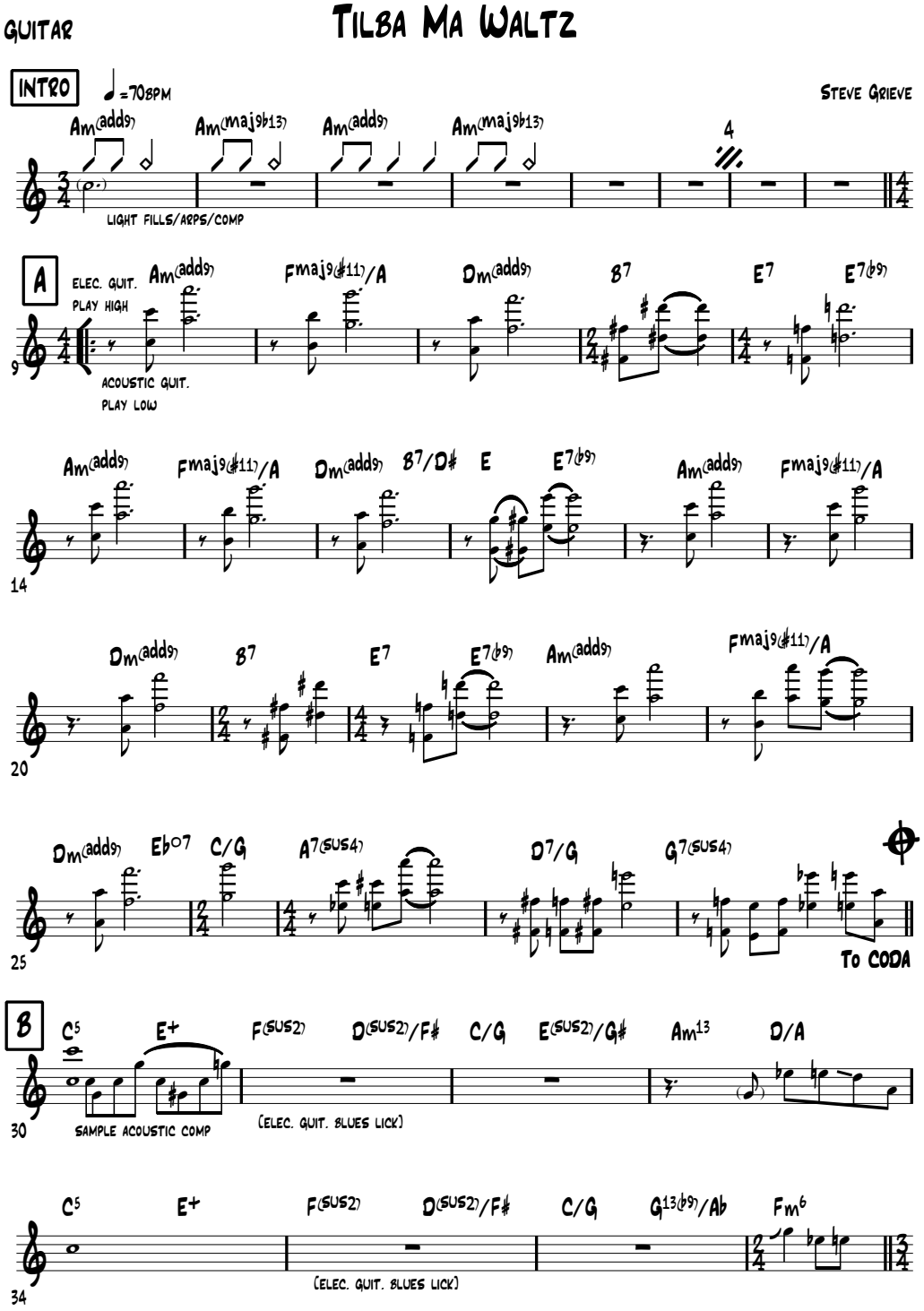
Appendix 1: **"Miss Maisie" lead sheet**

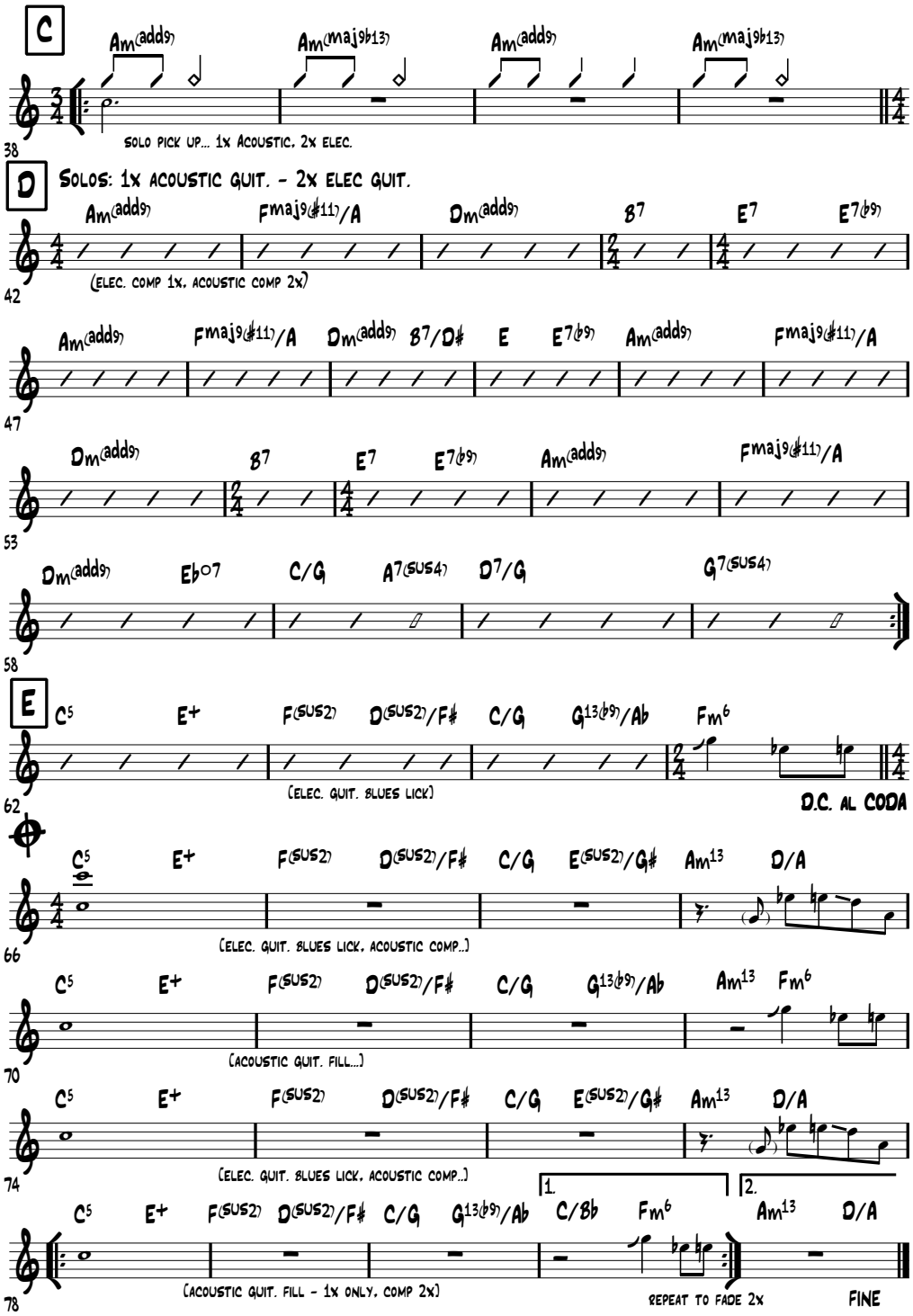



D♯07
A/E
A/G
B7
B7(sus4)
43
E
D/E
A/E
E
48
ON D.S. D.C. AL CODA
C
G♯M9
B7
52
mf
E
E/D♯
E/D
C♯7sus4
C♯7
56
F♯7
3
B/F♯
F♯7
(/G♯
/A
/A♯)
60
TO CODA
B7
B7(sus4)
(/G♯
/F♯)
E7(sus4)
64
f
E13
/D
N.C.
68
mp
(ON 𝄋 SOLOS OVER
ABC THEN D.C. AL CODA)

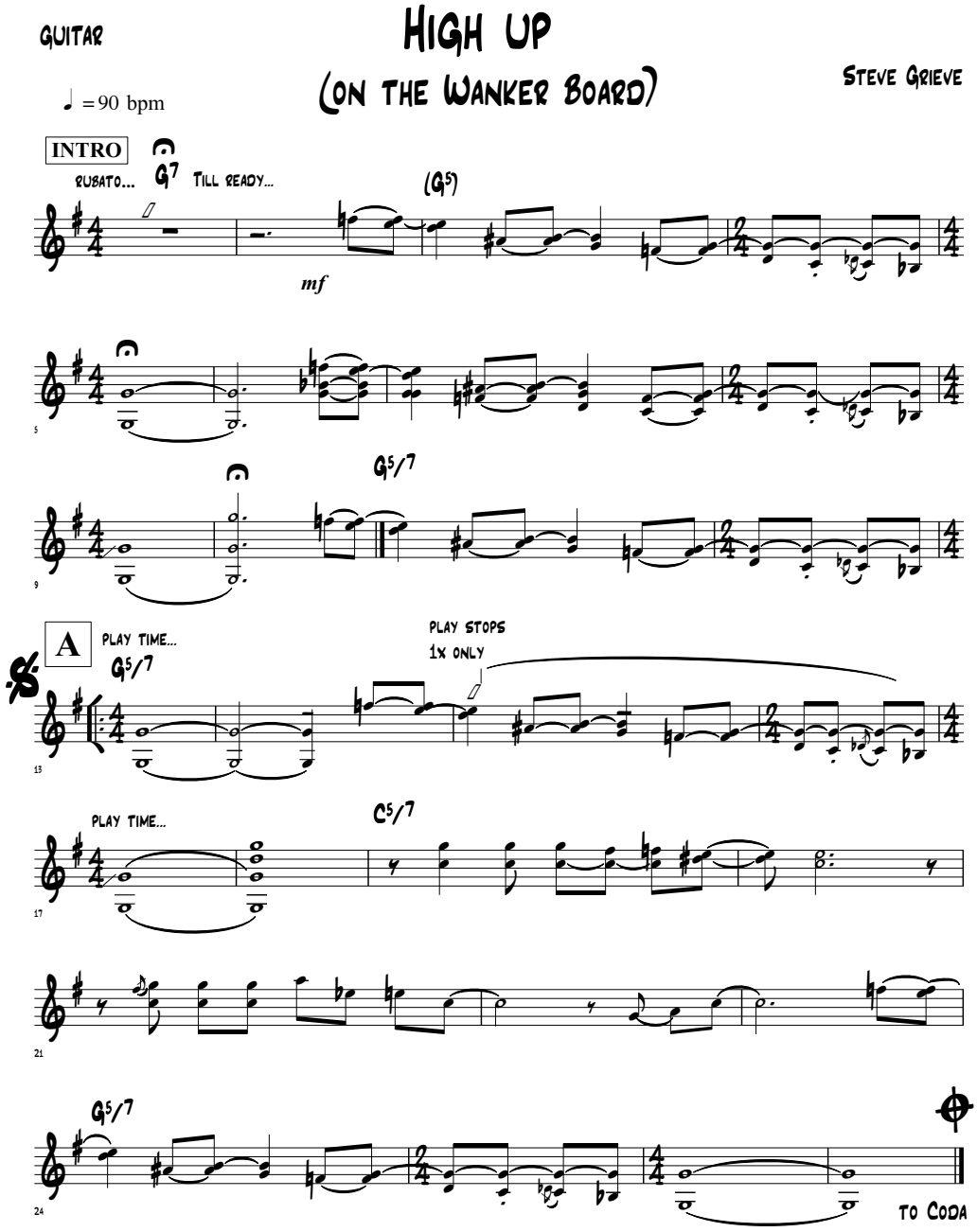

D
BREAK IT DOWN - BASS SOLO
A
A△/G♯
A
A△/G♯
4
SIM
p
E9(omit3)
E(add 9)
E9(omit3)
E(add 9)
E9(omit3)
mf
f
A
A△/G♯
A
A△/G♯
p
D.S AL D.C
B7
B7sus4
E
D/E
D/C
mf
D♯07
A/E
A/G
B7
B7sus4
(/G♯
(/F♯)
E7(sus4)
E13 /D
N.C.
f
mp
OUTRO
A
A△/G♯
A
A△/G♯
p
2
SIM
2
SIM
A
FINE

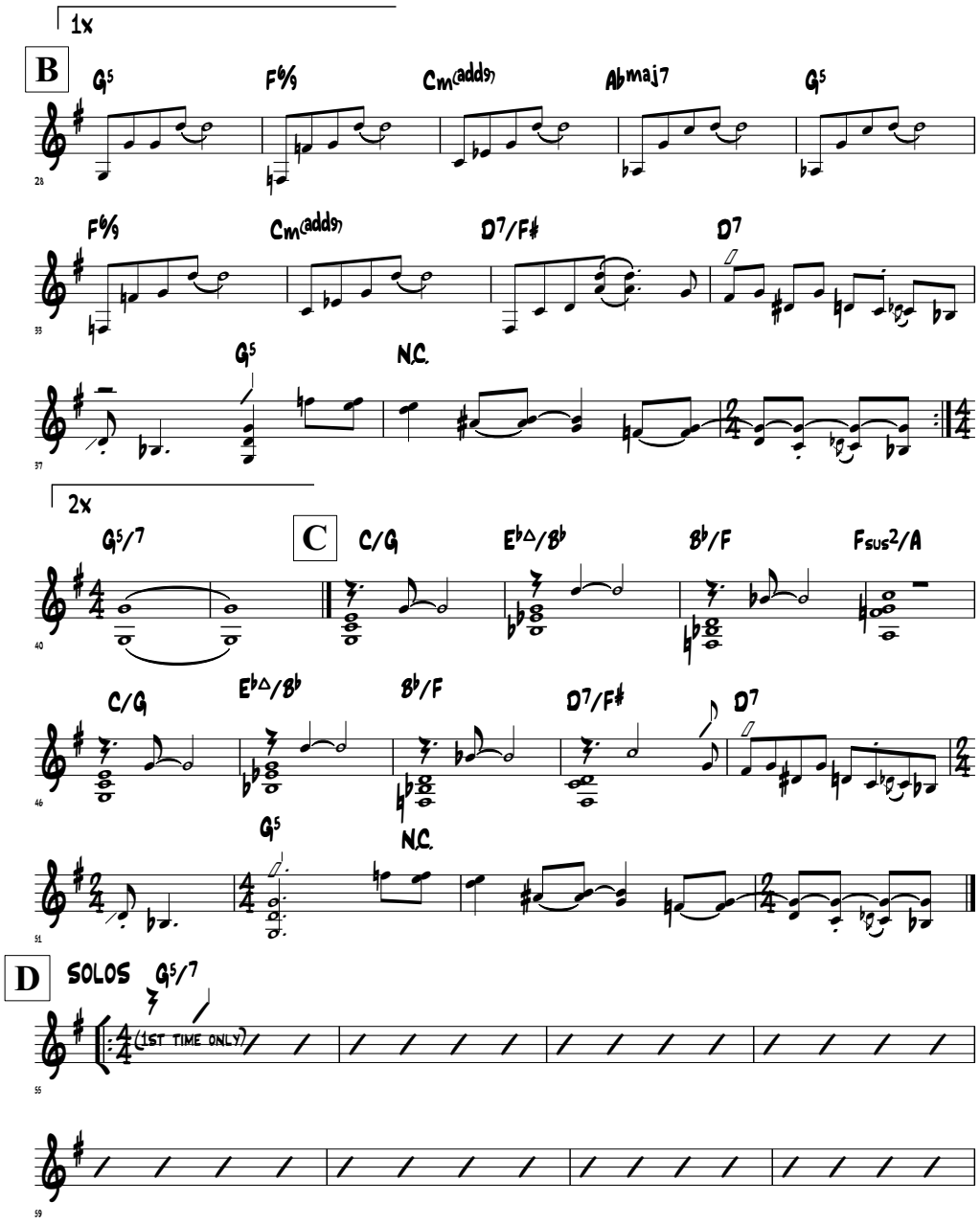
Appendix 2: "Tilba Ma Waltz" lead sheet

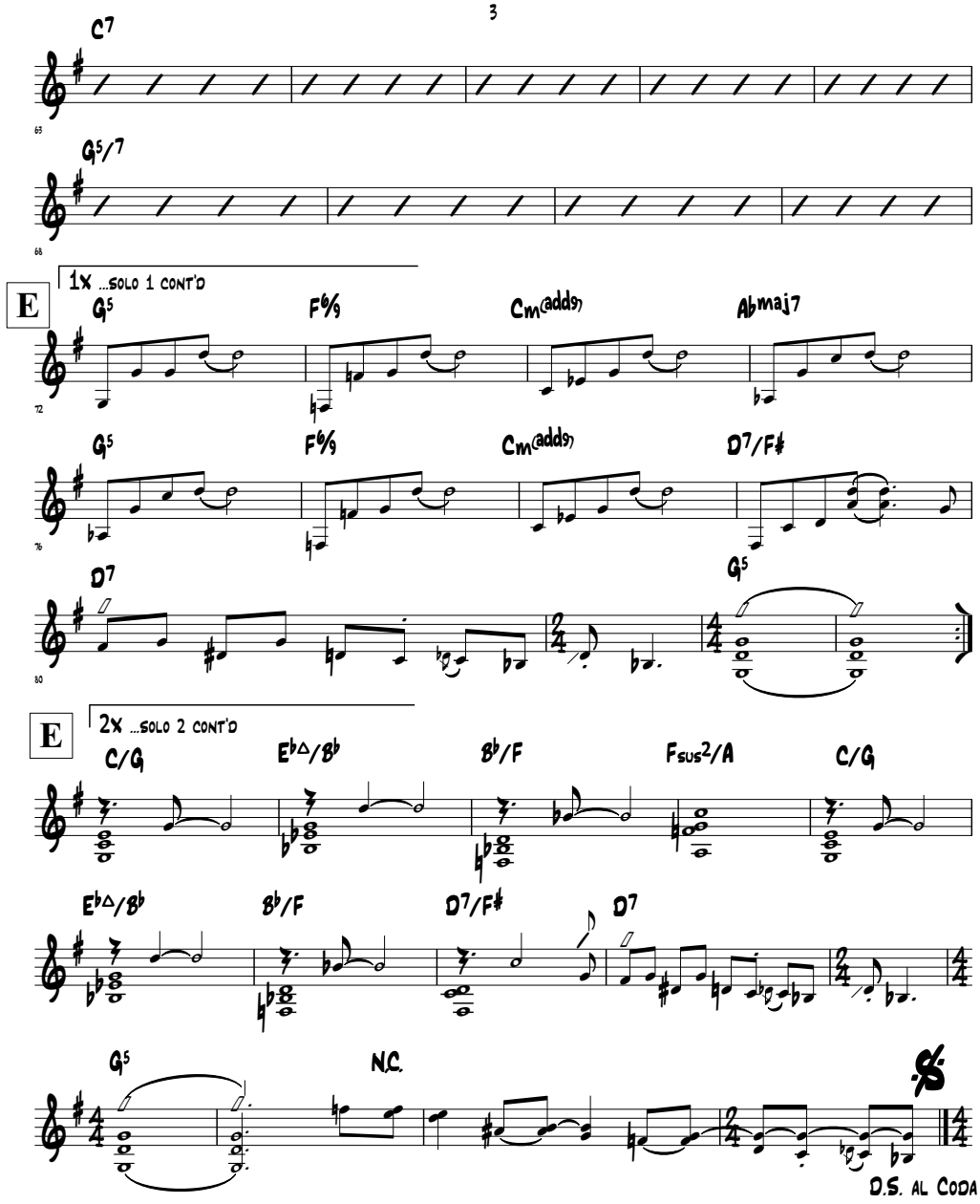


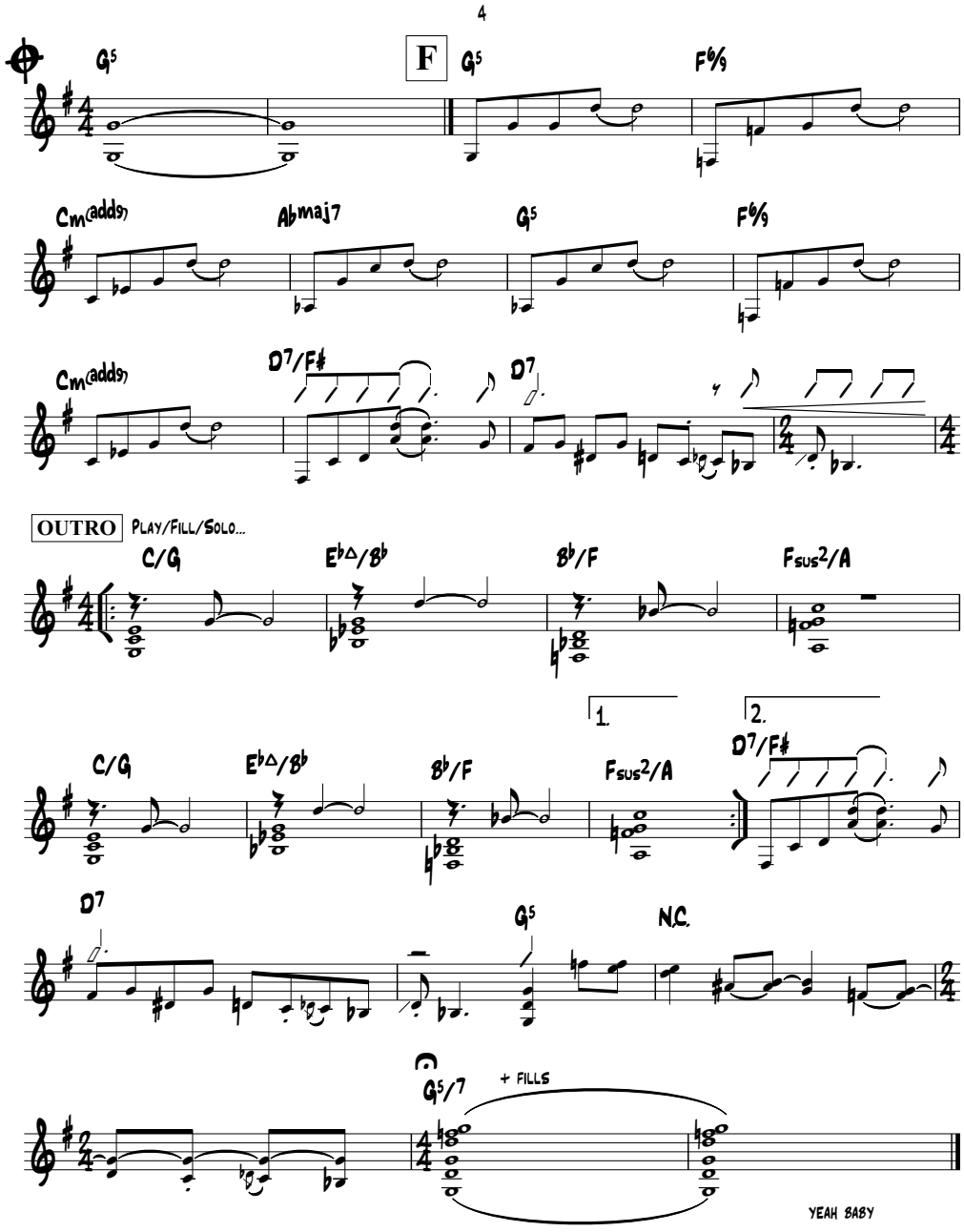

C
Am(add9)
Am(maj9b13)
Am(add9)
Am(maj9b13)
38
solo pick up... 1x Acoustic, 2x elec.
D
Solos: 1x acoustic guit. - 2x elec guit.
Am(add9)
Fmaj9(#11)/A
Dm(add9)
B7
E7
E7(b9)
42
(elec. comp 1x, acoustic comp 2x)
Am(add9)
Fmaj9(#11)/A
Dm(add9)
B7/D#
E
E7(b9)
Am(add9)
Fmaj9(#11)/A
47
Dm(add9)
B7
E7
E7(b9)
Am(add9)
Fmaj9(#11)/A
53
Dm(add9)
Eb°7
C/G
A7(sus4)
D7/G
G7(sus4)
58
E
C5
E+
F(sus2)
D(sus2)/F#
C/G
G13(b9)/Ab
Fm6
62
(elec. guit. blues lick)
D.C. al Coda
C5
E+
F(sus2)
D(sus2)/F#
C/G
E(sus2)/G#
Am13
D/A
66
(elec. guit. blues lick, acoustic comp...)
C5
E+
F(sus2)
D(sus2)/F#
C/G
G13(b9)/Ab
Am13
Fm6
70
(acoustic guit. fill...)
C5
E+
F(sus2)
D(sus2)/F#
C/G
E(sus2)/G#
Am13
D/A
74
(elec. guit. blues lick, acoustic comp...)
1.
2.
C5
E+
F(sus2)
D(sus2)/F#
C/G
G13(b9)/Ab
C/Bb
Fm6
Am13
D/A
78
(acoustic guit. fill - 1x only, comp 2x)
repeat to fade 2x
fine

Appendix 3: "High Up (on the Wanker Board)" lead sheet




1x
B
G5
F6/9
Cm(add9)
Abmaj7
G5
F6/9
Cm(add9)
D7/F#
D7
G5
N.C.
2x
G5/7
C
C/G
Eb△/Bb
Bb/F
Fsus2/A
C/G
Eb△/Bb
Bb/F
D7/F#
D7
G5
N.C.
D
SOLOS
G5/7
(1ST TIME ONLY)


C7
G5/7
E
1x ...solo 1 cont'd
G5
F6/9
Cm(add9)
Abmaj7
G5
F6/9
Cm(add9)
D7/F#
D7
G5
E
2x ...solo 2 cont'd
C/G
Eb△/Bb
Bb/F
Fsus2/A
C/G
Eb△/Bb
Bb/F
D7/F#
D7
G5
N.C.
D.S. al Coda


4
F
G5
F6/9
Cm(add9)
Abmaj7
D7/F♯
D7
OUTRO
PLAY/FILL/SOLO...
C/G
E♭△/B♭
B♭/F
Fsus2/A
1.
2.
N.C.
G5/7
+ FILLS
YEAH BABY